

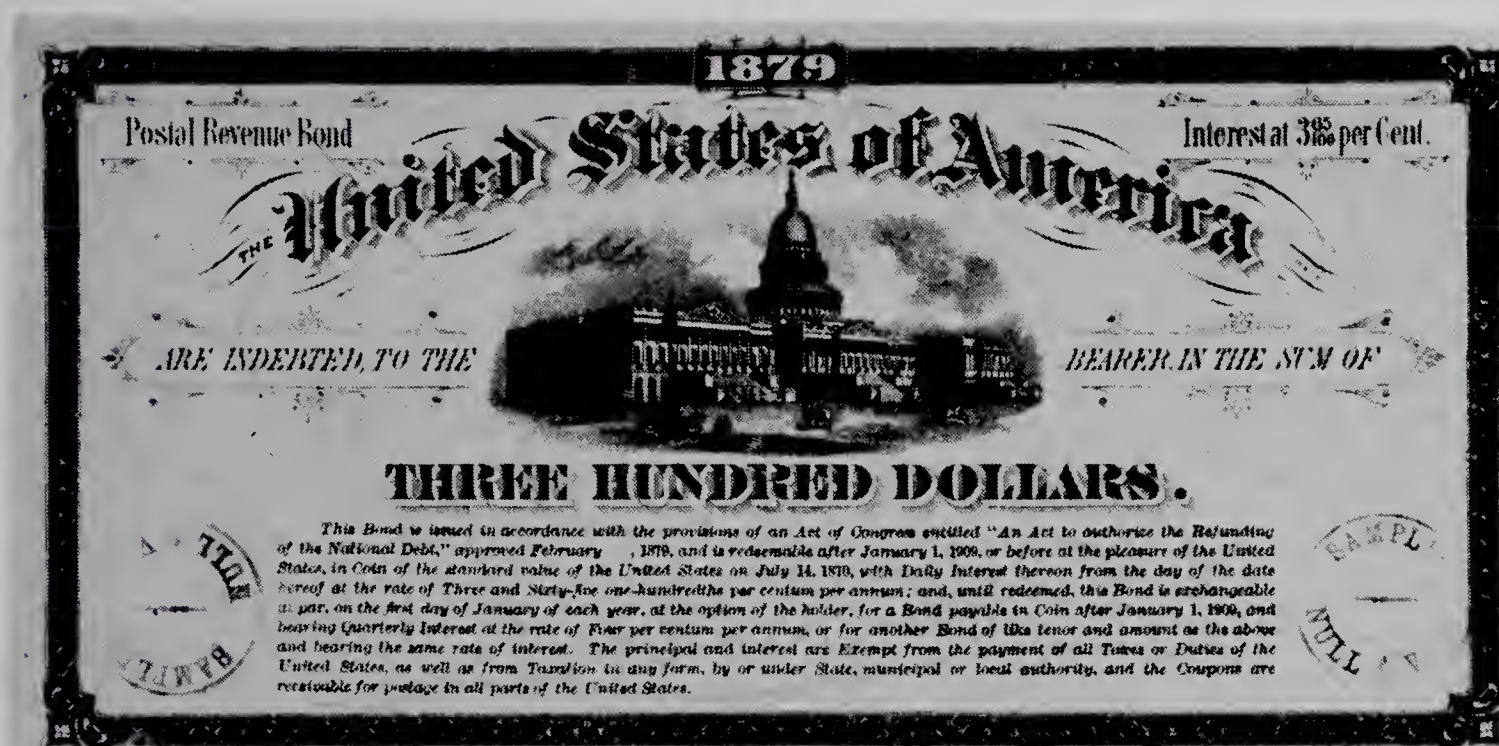
Spring, 1970

Vol. 27, No. 2

Whole No. 106

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Proposed postal revenue bond with interest payable in special postage stamps. The history of this essay and illustrations of the complete panes of stamps are found in Herman Herst's article on Page 51.

Official Journal of The Essay-Proof Society

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The
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Journal
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BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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An Unusual United States Essay

By Herman Herst, Jr.

The "Bible" of essay collectors, Brazer's *Essays for U.S. Adhesive Postage Stamps*, contains a listing identifying a tiny three-cent essay as No. 184E-E. This is a perforated label, only 25 x 7.5 millimeters, bearing the date "1879" and the inscription "U.S. POSTAGE THREE 3 CENTS."

Brazer set the date of issue as February, 1879, and credited the production to one Azariah B. Harris of Springfield, Mass. The Brazer story is brief, but it covers the situation well:

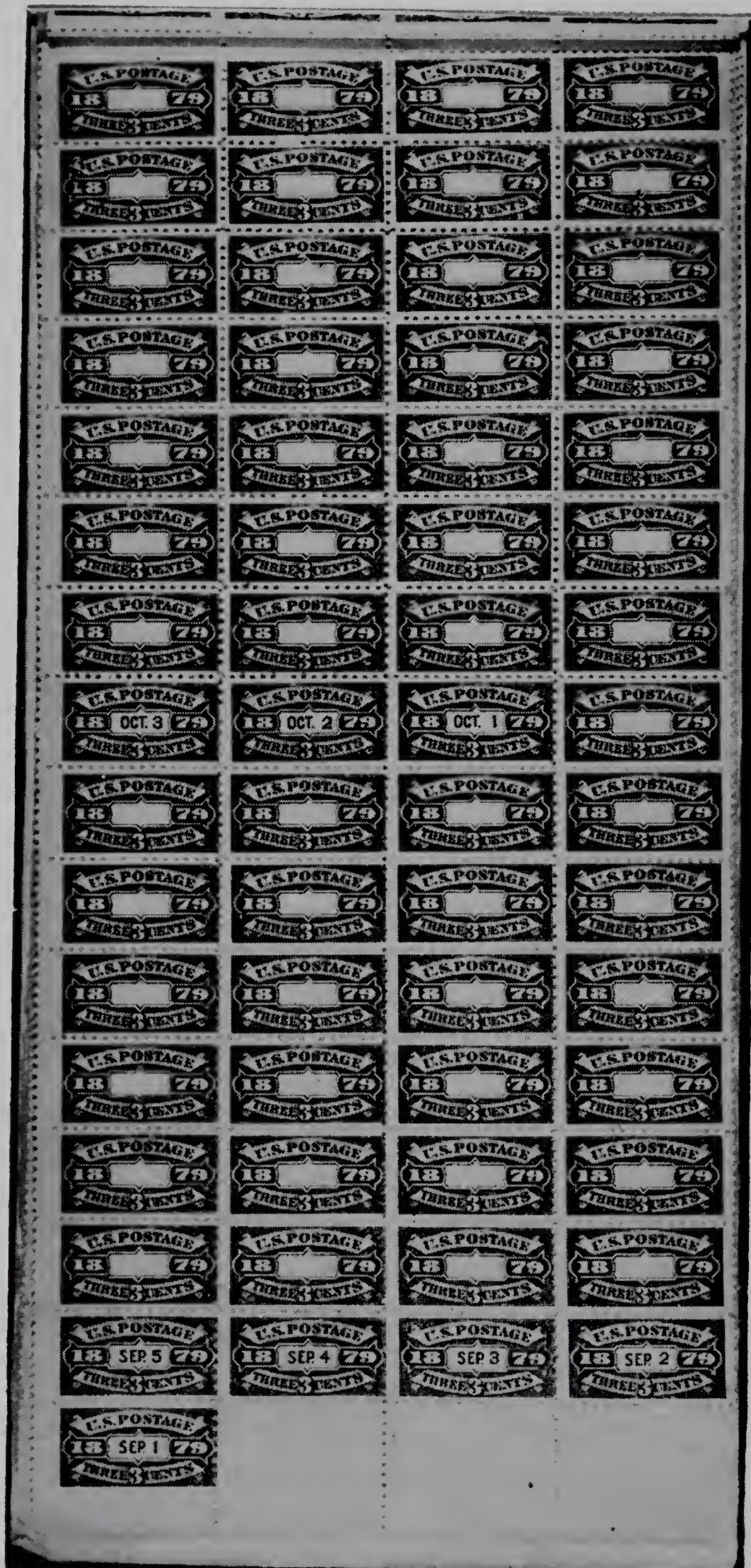
A proposed Postal Revenue Bond for \$300, due in thirty years, with interest at 3.65%. Daily coupons Three Cents each "Receivable for Postage in all parts of the U. S." after date thereon. . . . (The) entire bond contained 6 pages of coupons—16 rows of 4 each, one each day in two months, of which 20% bear the month and day of date, others being left blank; for instance Jan. 1 to Feb. 5, March 1 to 5, April 1 and 2, Dec. 1 to 5 are dated.

The tiny stamps turn up infrequently enough, but when the intact bond with the coupons still attached turns up, this is indeed news. Thus it was when the writer saw the complete bond and coupons in the collection of a well-known collector, he sought (and obtained) permission to describe and illustrate it for those Society members to whom the item might be unknown.

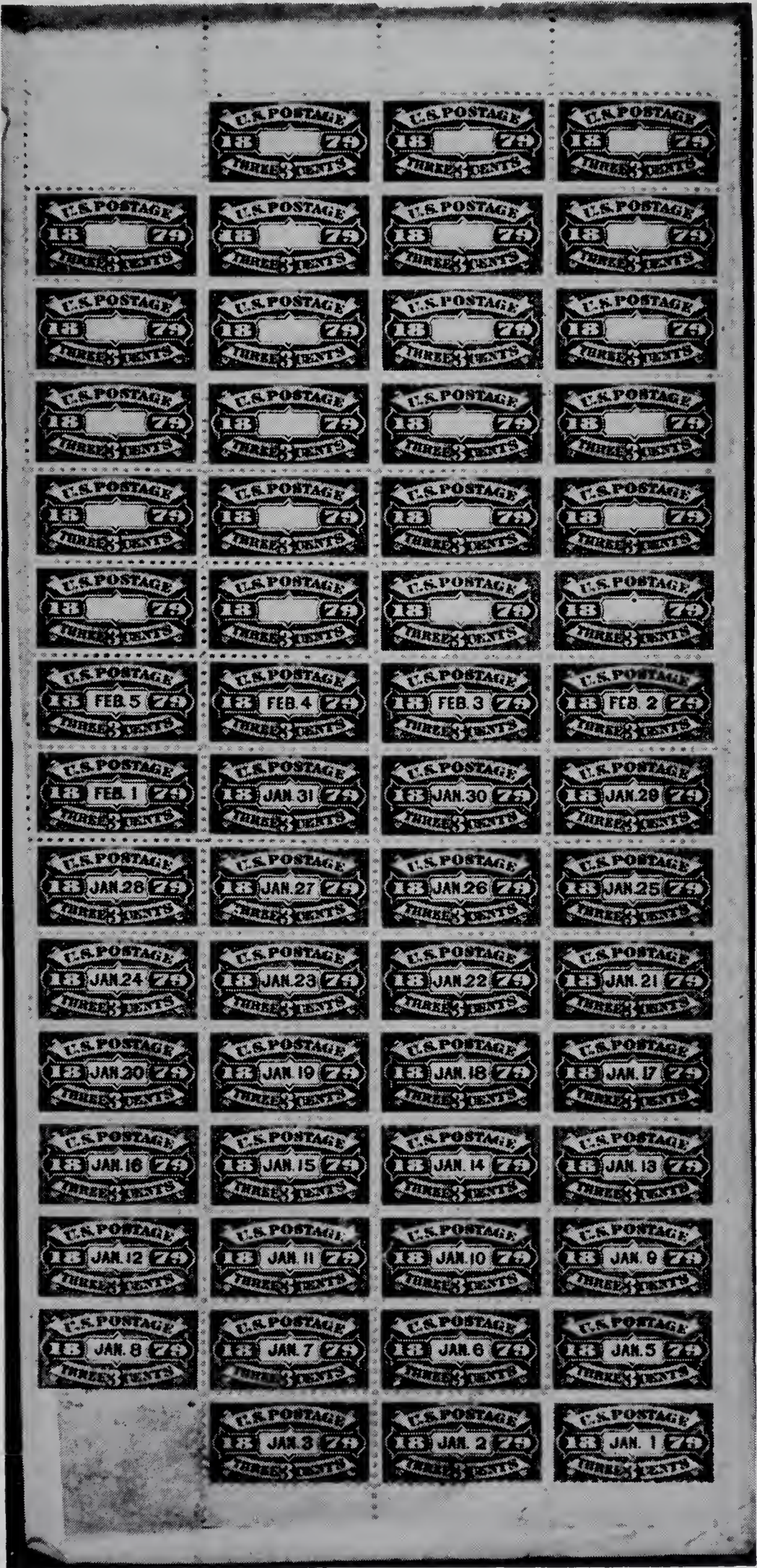
The idea was simple enough. It was hoped to make investing in Government bonds cheap enough so that the citizen of modest means might participate, by buying a bond with a denomination of only \$300. Since even in 1879 the cost of paying off coupons of small denomination would be a nuisance the Treasury Department might not welcome, the intent was to make each coupon—at the rate of three cents a day—available for postage.



Block showing juxtaposition of dated and undated stamp-coupons



A complete pane of the stamp-coupons



Pane 6—with Feb. and Jan. dates

The brainstorm, and that is what it actually was, fortunately was never adopted. It had any number of drawbacks. Since the coupons were dated, it would mean that postmasters would have to check the date on each tiny stamp to make certain that it was actually valid on that date, and not a subsequent date that had not yet come due.

The accounting between the Post Office Department and the Treasury Department would be a tremendous detail in itself. Even today, Post Office funds are not kept separate from other funds turned over to the Treasury, but at least some sort of record is kept of the amount of postage actually used. In the case of the Postal Revenue Bond, confusion multiplied could be the only result.

The bond that Clarence Brazer described was rubber stamped "Henry Robinson, Postmaster, Concord, N.H." The bond before this writer as this is written is also hand-stamped, not once, but twice, but the stamping reads "SAMPLE, NULL & VOID" in purple, in a circle with outer rim.

The bond itself is engraved (see note below), showing the Capitol at Washington, stating the year, 1879. It is a "bearer" bond, meaning that it is negotiable, and if lost, anyone fortunate enough to find it may regard himself as the owner, just as if it were coin or money.

The body of the bond reads as follows:

This Bond is issued in accordance with the provisions of an Act of Congress entitled "An Act to authorize the Refunding of the National Debt," approved February, 1879, and is redeemable after January 1, 1909, or before, at the pleasure of the United States in Coin of the standard value of the United States on July 14, 1870, with Daily Interest thereon from the day of the date hereof at the rate of Three and Sixty-five one-hundredths per centum per annum; and, until redeemed, this Bond is exchangeable at par, on the first days of January of each year, at the option of the holder, for a Bond payable in Coin after January 1, 1909, and bearing Quarterly Interest at the rate of Four per centum per annum, or for another Bond of like tenor and amount as the above, and bearing the same rate of interest. The principal and interest are Exempt from the payment of all taxes or Duties of the United States, as well as from Taxation in any form, by or under State, municipal or local authority, and the Coupons are receivable for postage in all parts of the United States.

This essay can make another claim to philatelic recognition, since it was issued in booklet form. The outer covers, front and back, are ten and three-quarter inches long by four and one-half inches wide. The coupons (stamps) are in booklet pane form, stitched with string rather than stapled, and the specimen currently at hand still has the original interleaving, which has done a good job of keeping the stamps from sticking together. Although 90 years old this past year, the stamps are still mint.

NOTES ON TECHNICAL SPECIFICATIONS

The complete bond is bound at the top, along the short side. The inscription on the cover reads across this short side. The bond or certificate itself measures $4\frac{3}{8} \times 9\frac{3}{4}$ inches and is bound in at right angles to the covers, so that it reads across the long dimension. It is printed in black and white with a blue-green border and at first glance appears to be engraved like the stamps. However, it may very well be lithographed.

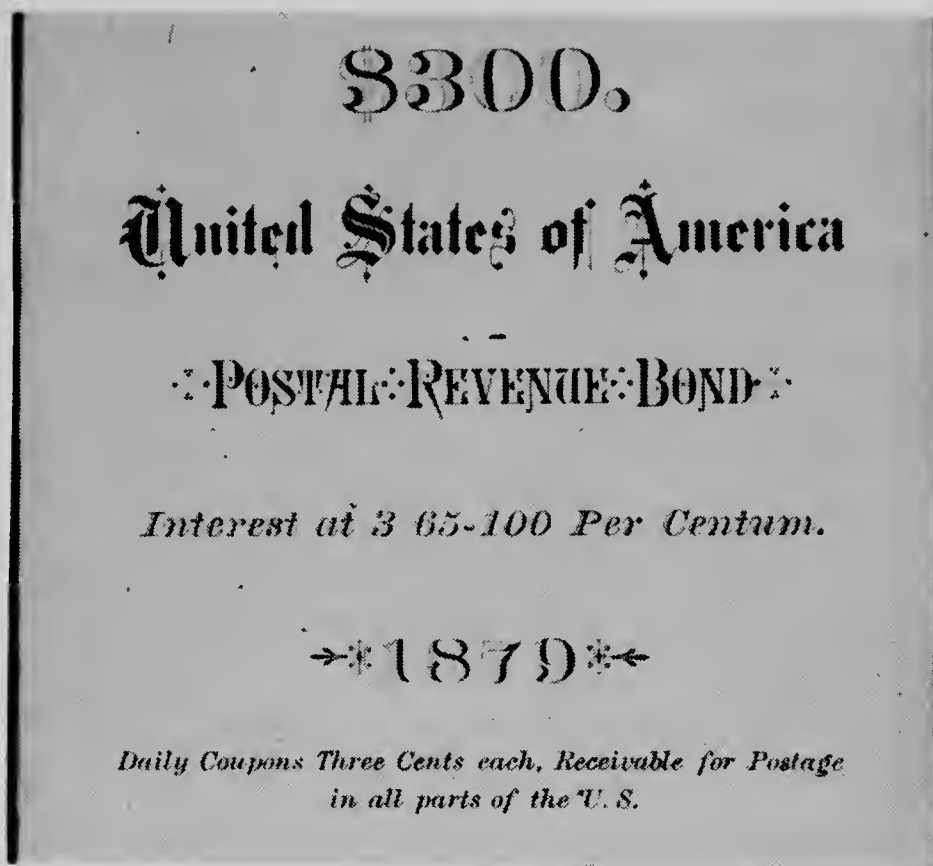
The six panes, four stamp-coupons wide by 16 deep, are bound at the top on the short side. However, there are blank labels in each pane arranged according to the following scheme:

- A. Three blanks, left to right in top row, Positions 1, 2, 3—in Panes 1 and 4
- B. Three blanks, Pos. 62, 63, 64—in Panes 2 and 5
- C. One blank in Pos. 1 and another in Pos. 64—in Pane 3
- D. Five blanks, Pos. 1, 2, 3, 4, 5—in Pane 6

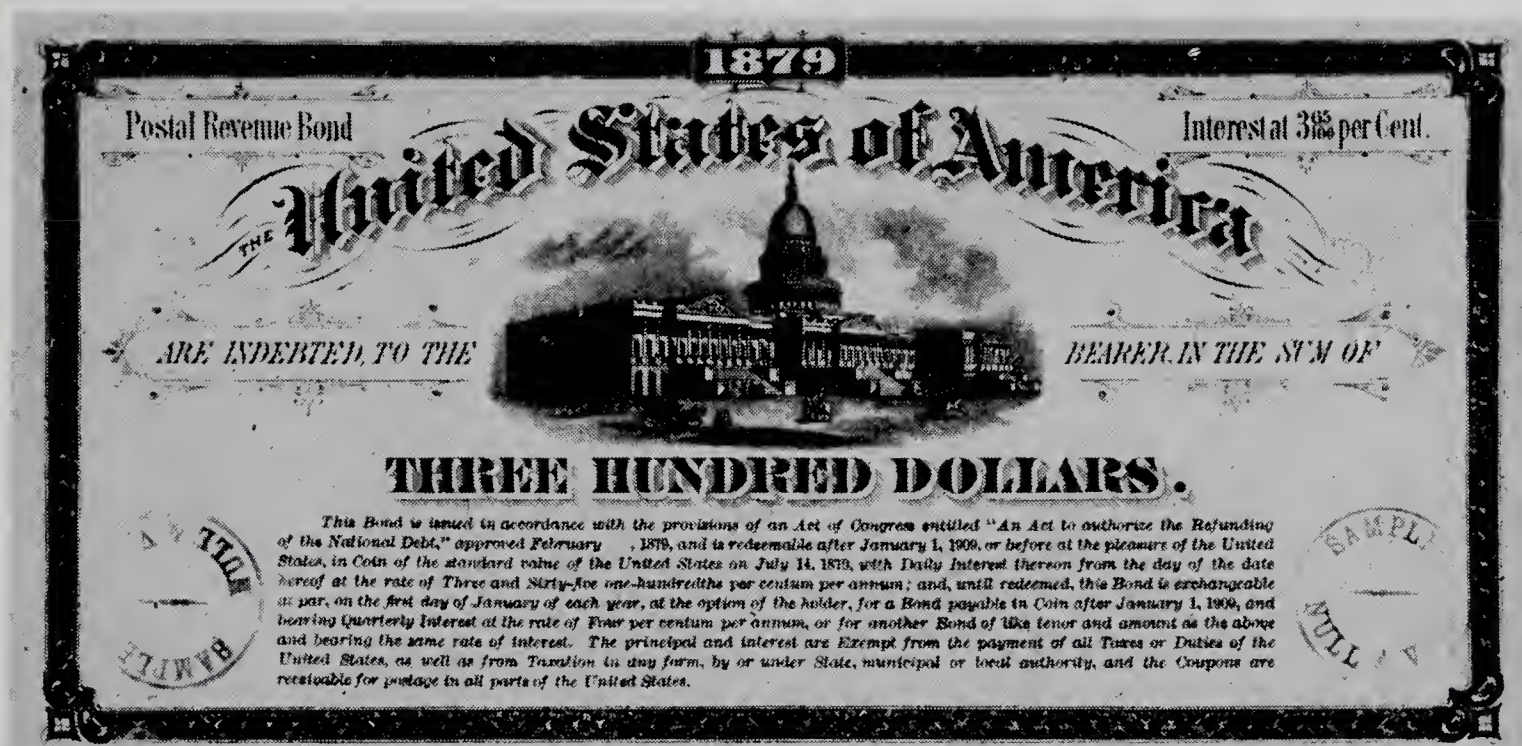
Panes 1 and 2, 3 and 4, 5 and 6, face each other without interleaving. The interleaving is inserted between the bond and the gummed side of Pane 1, between Panes 2 and 3, 4 and 5, and Pane 6 and the back cover.

The stamp-coupons are perforated 12 and measure, in this bond at least, 25 x 12 mm. Brazer gives the smaller dimension as 7.5 mm.

The panes are laid out as follows:



The outside front cover of the bond



The bond itself

Pane 1—All coupons without date except Pos. 29-34, which read Dec. 6, 5, 4, 3, 2, 1 respectively; and Pos. 61-64, reading Nov. 4, 3, 2, 1.

Pane 2—All coupons without date except Pos. 29-31, which read Oct. 3, 2, 1; and Pos. 57-61, reading Sep. 5, 4, 3, 2, 1.

Pane 3—All coupons without date except Pos. 29-32, which read Aug. 4, 3, 2, 1; and Pos. 61-63, reading Ju. 3, 2, 1.

Pane 4—All coupons without date except Pos. 29-33, which read Jun. 5, 4, 3, 2, 1; and Pos. 61-64, reading May 4, 3, 2, 1.

Pane 5—All coupons without date except Pos. 29-30, which read Apr. 2, 1; and Pos. 57-61, reading Mch. 5, 4, 3, 2, 1.

Pane 6—All coupons beginning with Pos. 29 are dated, running from Feb. 5 down to Jan. 1. All positions prior to 29 are undated.

Bank Note Essays from Switzerland

By Felix Ganz

It is always rather amazing what turns up when old business correspondence is being disposed of in the course of liquidating an estate. This writer had the task of looking through 60 years of business and personal correspondence of a relative who died about fifteen years ago, and while his philatelic heart leaped and jumped quite often at the discovery of interesting and rare philatelic items on cover, the greatest surprise was reserved until the very end when, amid utterly uninteresting reams of business and professional correspondence, suddenly a little envelope fell out, revealing the items described in the following sentences.

The relative, it seems, was frequently called upon by corporations, government agencies, and private persons seeking artistic advice concerning heraldry, artistic accuracy, and contemporary styling of items of public interest. As a professor of the history of art, the relative had become something of an elder statesman when it came to deciding on a correctly styled letterhead, arrangement of coats-of-arms, and the like.

In the instance reported here, he belonged to the board of advisers for the Swiss National Bank, the money and currency issuing corporation responsible for all Swiss government issues. The old series of bank notes had been in use for a long period of years, and especially the 20 Frs. denomination had become old-fashioned by the mid-1920s. The firm of Orell Füssli in Zurich was commissioned to furnish new designs and to produce these on their own presses (while in the past all Swiss paper money had been manufactured in Great Britain).

The progressive results are illustrated here. Initially a rather modernistic (then) head of Hermes (designer not known) was to be the featured vignette portrait on the new note's obverse; but this design was rejected as being "not Swiss enough." In its stead, my relative suggested that it would be more fitting to show there the portrait of an outstanding Swiss personality, and he produced a small, oval picture of Heinrich Pestalozzi, foremost Swiss educator whose centennial was approaching in 1927. In stage two, a photo reduction (black/white) of this portrait was glued onto a furnished, blank essay note, and a little while later this same note was distributed to all advisers with Pestalozzi's portrait in blue incorporated in the design. This final note is printed on both sides—after differently shaded proofs, or essays, had been circulated, showing the note's back in a variety of blue, green, and brownish tones, with different security underprintings as well.

The final essay (or proof) looks exactly like a valid bank note, except for its serial number which is 1A 000000. All official signatures are affixed, and thus it is not surprising that the chairman of the advisory council requested that all proofs and essays be returned to the printers . . . a suggestion obviously ignored by my relative; else these pieces would no longer exist.

How unique they are, I do not know; but the plan of issuing this note was never realized. In the early 1930s, however, a 20 Frs. bank note was issued which featured a much larger portrait of Pestalozzi. It remained in use until about 1960, when an entirely new series of Swiss bank notes replaced all earlier issues.

(Editor's Note: Mr. Ganz will be happy to answer any questions regarding this article if they are addressed to him at 430 S. Michigan Ave., Chicago, Ill. 60605.)

(ILLUSTRATIONS OF THE ESSAYS ARE SHOWN ON THE FOLLOWING TWO PAGES.)

Hermes head note, obverse



Hermes head note, reverse



Pestalozzi head note, obverse



Pestalozzi head note, reverse



What Did They Know About Essays and Proofs Years Ago?

By Robert G. Stone

Early writings about proofs and essays are interesting because they show that already many years ago some collectors did pay attention to them and recognized their significance. Furthermore, we are often surprised to find that the present generation is not much more sophisticated in its understanding of proofs than those of 60 to 80 years back; in fact, interest does not seem to have increased very much since then, although many more proofs have now been “discovered” and described or catalogued.

Below we examine four early writings on proofs and essays from French sources which we found rather illuminating. They say what many of us may have felt or discovered for ourselves, or have had rubbed off on us by unwritten tradition and hearsay, yet nowhere is it systematically presented in a doctrine to guide the novice to this area.

I. MARCONNET

In Marconnet's great classic book on “Vignettes Postales” of France (Nancy, 1897), there is a considerable chapter on “Les Essais.” He writes: “We now go into the ‘essais’ (his term for all proofs, essays, trials, etc. as a group RGS), a very interesting chapter on the collection of France but also one extremely difficult to treat, because the documents are relatively rare and the classification isn't easy to make. We give up any attempt to classify them chronologically, but chose what is in our view a more rational one. We use the word ‘essais’ (trials, of any kind) broadly and divide it as follows:

1. Trials of the type design adopted (i.e., proofs)
2. Proposals for stamps or for changes thereto, or for methods of manufacture
3. Designs submitted for official competitions (*concours*) (i.e. essays RGS)”

This breakdown is obviously especially tailored to the kinds of material found for France and is not adequate for all other countries. The first category is further subdivided by Marconnet:

Artist's proofs

Paper trials

Color trials

Fabrication procedure trials

Cancellation procedure trials

Specimen printings and official study experiments

These are all “official” in origin.

In the second category, of “proposals,” come similar formats to the first category but “non-official” (though sometimes made by officials acting as individuals) where someone made or suggested an essay in order to try to convince (unsuccessfully as a rule) the government to change its design or its methods. And so these can be either in form of die or plate proofs, special printings, or mere sketches or ideas in words.

The third category is a special one that also really overlaps with the others insofar as format goes, but in French postal history has a special significance because of the famous official competitions (*concours*) for designs held in 1875, 1894, 1900, etc.

We note immediately that the categories and terms listed by Marconnet are ones adopted generally by later French catalogues and students (e.g., Maury, Yvert et Tellier specialized catalogue, Dr. Joany, Dr. Fromaigeat—see *Fr. & Cols. Phil.* 2126, Oct. '66, p. 8), and thus they have been quite influential. And not until after 1945 have the lists of 19th century French proofs and essays catalogued in Marconnet been essentially extended or revised. As we have pointed out elsewhere, the sort of classification applied by Marconnet based on the purpose of the essay or proof can be difficult to use in practice because so often the purpose of a particular item is not definitely known or determinable. Nevertheless that approach appeals to the logical Gallic mind.

Marconnet finally makes the point that the "*essais*" are an absolutely necessary part of the specialized collection of France," but laments the fact that they were generally neglected by collectors.

II. MAURY

Maury in his famous book on "L'Histoire des Timbres Poste Française" (1907) does not devote a single chapter to essays and proofs but presents what he knows of them under the heading of each issue. He was especially interested in the second and third categories of Marconnet—the "proposals" and "*projets*," which he discussed in considerable detail. Ordinary die or plate proofs of adopted designs he treats more perfunctorily. He also uses the term "*essais*" in its broad generic sense of any kind of a "trial."

III. MAUGE

An article by Mauge, which we have translated below, is of interest for its concern with the technique of production of recess proofs, a subject on which early students and writers are generally silent or very superficial. While Mauge is evidently wrong or confused on some things, nevertheless he has some points about which we have not seen anything in print. (Compare with Baxter's *Printing Postage Stamps by Line Engraving*.)

ON THE PRINTING OF RECESS PROOFS

By J. Mauge

(From part of an article titled "Le Question des Impressions," in *Le Postillon*, 1906, pp. 170-172. Mon. Mauge was a prominent conservative stamp dealer of Paris in that period.)

Printing of Proofs—The proofs of recess stamps are pulled in the following manner:

The ink employed is made from a more or less firm grease and carbon-black (soot? RGS) or of some kind of a very fine pigment powder, according to the color desired. The plate or die to be printed is lightly warmed to dissolve the blob of ink, which is spread on its surface in a manner to fill the lines and smear the plate completely. Then one proceeds to wipe the cooling plate with pads, pieces of muslin or silk, and even give it a final light cleaning with Spanish whiting, in order to expose the metal surface of the non-incised parts. The die (plate) is set on the press bed and covered with a piece of paper, with a napkin (blanket), and the whole ensemble passed under a roller whose strong pressure forces the paper to soak up the ink from the depths of the lines.¹

The paper employed is generally of a very fine quality, rather thick, of a pulp sufficiently soft to penetrate the lines of the engraving and to pick up any foreign bodies which

¹ It is hardly necessary to say that the author speaks here of extra-careful printings, and that only the artist-engraver of the matrix (die) of a stamp perhaps takes these precautions. In fact and in practice this would now be impossible in most cases, on account of the great number of impressions to be furnished rapidly. One might well make the printers of the French Congo, Somali Coast, etc. smile if one had told them to proceed so carefully.

might enter into the metal and degrade the die (plate). Further the paper is "intercalated" before the printing, that is, made slightly moist by placing it between sheets of damp paper.²

A type of recess proof called "Proof on china" (India RGS), has a creamy or yellowish background which ends just outside the engraving borders. It is obtained as follows: after inking one rests on the die a piece of china paper (a very thin paper) smaller than the die block, then on top of that a larger piece of strong white paper. The same pressure which prints the ink cements the thin paper onto the heavier paper so that the two sheets become fused into a single body.

The printing is generally made on sheets larger than the die block, the borders of which are marked by sinkage into the paper and form what is called the *témoin* (witness) of the die; from this one can see the importance of not trimming the margins of a proof print, as the sinkage of the die suffices usually to prove that one has a genuine die-proof. The proofs of stamps printed in recess offer frequent examples of the sinkage. It is rather easy to find them in early emissions of Newfoundland or Great Britain. It is thus necessary to have die proofs with large margins, or sheet margins in case of plate proofs.

States (Etats)—The proofs that one pulls of a die before its completion, which have the purpose of guiding the continuation of the work, are called *épreuves d'état* (state or stage proofs) or simply "*états*." What gives value to the *états* of a fine engraving is precisely their rarity; it is well evident in fact that one would not pull more than a few such proofs, one or two perhaps, and that one could not return to a preceding state once the work has advanced further. One must not confuse *épreuves d'état* with trials (*essais*)—the former are pulled by the engraver himself, the latter by the printer for choosing colors, etc. Both are sought after by philatelists, as we know. But the state proofs attain a greater value.

The Press—The press consists essentially of an open flat bed that can be moved forward between two cylinders of wood or metal; a reel with a handle turns the lower cylinder which entrains the flat bed on which the die is placed to be printed. A napkin (blanket) covers them both. The upper cylinder presses on the die and the flat bed ensemble. The napkin helps force the paper to reach down into the lines to find the ink.

Artist's Proofs—The manner of inking the die again offers the artist a means to put a finish on his work and in this literally "lends him a hand." Instead of inking the die as stated above in theory, one can leave a light film of ink on the uncut areas of the metal between the well-inked lines. This light film will give a gentle tint attractively enveloping the shadings and augmenting their vigor. This general tint can be less deep in certain areas where one wipes a bit more and the brilliant "whites" can be completely wiped with the finger from the highs, the skill of which gives finesse (*chic*) to the proof. The most characteristic and probably most perfect example of the film is the official Post Office Department issue of United States (Scott Type o6). We know that there are two parallel sets of this issue, one with white background (complete wiping) and the other with greyish background (without wiping). The gray background is the film mentioned above; the three cents of this issue is very common in these two forms.

IV. M. WATER

In *La Revue Philatélique Française* v. 25, #267, May 1914 pp. 93-5, appeared an article on "Essais" by Mark Water, translated from some British source we have not discovered. It received a silver medal in a competition organized by the Société Française de Timbrologie in June 1913. It treats of the philatelic interest of essays, and of their classification and value. What he had to say seems just as valid today and bears repeating for the present generation.

² The poor quality of the paper was in large part the cause of the deplorable results of the French Congo and Madagascar issues (in recess), apart from the design, as is well known.

He defines essay briefly and concisely as a "design proposed but not adopted, or adopted after some modification" (—this would conform to the narrow Brazer term as used in U.S. for "essay"). It is not easy, he writes, to say what the interest of essays is since it is a personal individual matter, in which taste plays a role. But he feels that in any case, since the purpose of a specialized collection is completeness, the proofs and essays would have to be included to fulfill that objective. He compares the formation of a specialized collection to the creation of a book. The book has its preface and introduction—analogously the stamp collection has its proofs and essays. And who would think of putting out a book without a preface or introduction?

The philatelist who has an artistic taste—and all collectors must sooner or later acquire an artistic temperament—finds much interest in his collection of essays. What could be more interesting than comparison of essays with the issued stamps? It develops the sense of discrimination between the good and the bad—how many collectors have not remarked how often the essay is a thousand times more beautiful than the stamp! The official selectors of designs are thus not revealed to be always art critics.

It should not be overlooked that many proofs are the work of famous persons, who can be better appreciated from the proofs.

Another important point is the fact that the collecting of essays (and proofs) is generally exempt from the speculative series made for collectors (—this was in 1913, remember).

Generally essays and proofs are rare or very rare, not printed in great quantities for the public. Many essays are sold for high prices 750 to 2000 frs (in 1913), even though the demand comes from a very restricted clientele.

An essay, after all, is but a proof of an innovation:—an impression from a plate or stone absolutely new, with a vigor and clarity which show all the details to best advantage.

What could be more interesting than to take a given stamp, showing the successive changes it underwent during its life, including all the essays, proofs and color trials?

One will never regret an investment in a collection of proofs when he comes to dispose of it.

How to classify and evaluate (price) proofs and essays? There is no catalogue for them. The research articles in the philatelic press give some ideas as to what is to be looked for but little about their market value. The collector is thus totally on his own, to learn by experience. Classification is embarrassed by many difficulties owing to lack of original documentation. Water suggests three ways to organize the collection of essays and proofs:

- 1) by chronology of fabrication
- 2) by artists or printers
- 3) by analogies of the designs

In absence of information on one and two, three remains the best approach.

As for prices, experience is the only answer. Prices asked by merchants may be no guide to rarity or desirability. But comparisons of offers and stocks of dealers may give a useful idea.

(Editor's Note: All students of essays and proofs should be gratified to Mr. Stone for seeking out and translating the foregoing material. It is to be fondly hoped that linguist members will do the same for essay-proof literature in other languages, especially German.)

The Seebeck's of Guatemala

By James C. Andrews

It has been stated, and Scott's *Standard Postage Stamp Catalog* is not the proof, that N. F. Seebeck, an agent for the Hamilton Bank Note Co., sold no stamps to Guatemala. This is true in regard to the postal issues but not for the *timbres fiscales* (fiscal issues).

The first fiscals had been engraved, printed in Guatemala and put in use starting January 1868. The low denomination, medio real, was again issued in 1874, but with the new coat-of-arms. Beginning with the issue of 1881-1882 and running through the issue of 1887-1888, all fiscals were printed from hand-set type with the expected differences in each of the 50 settings. Not until 1889 were the fiscals again engraved.

In all probability, N. F. Seebeck was the agent of Hamilton who sold the Guatemala government the 1889-1890 fiscal issue. The *Archivo Nacional* in Guatemala City contains some surprising things, and it may contain the original contract with the Hamilton Bank Note Co. However, if so, it was not located, although I spent a day in 1965 at the archives searching for it with the help of the Director. The terms of the contract would today be of considerable interest. With the Seebeck postal issues, the usual agreement was that Seebeck would supply a new issue of stamps at stated intervals. The previous issue would be demonetized, and the remaining stock returned to Seebeck for sale to collectors; the plates could then be used for printing additional supplies for sale to collectors. While this practice is quite properly frowned on today, it certainly has provided an area of study for the specialist in many Latin American countries. In the case of Guatemala we do not know the story—but we can be suspicious.

Judging from the publications, foreign fiscals were more popular around the turn of the century than they are now. Did Seebeck have an arrangement that gave him the remaining stock after the items were void? They were valid for usage only during 1889-1890, and a new issue, not from Hamilton, was valid during 1891-1892. The fact that full sheets and blocks of the mint high values are in existence is no proof. The Guatemala government released remaining stocks of other revenue issues, including high values.

It is possibly significant that there are many more proofs and some essays from the 1889-1890 issue than from other issues of this period. If the stock was returned to Seebeck for his own use, we can assume with some safety that this was not one of his most profitable ventures. Although the plate proofs are fairly common in relationship to the small number of collectors, he could not have sold many in total. Full and half sheets plus a fair number of singles and blocks exist in mint condition of the stamps as regularly issued, but again the total number would not go far if the demand were to be the same as for U. S. fiscal materials. Was the relatively small demand for these items the reason he never did more business with Guatemala? If the plates were available to him for reprinting, it is unlikely that they were used, since the mint copies match the used ones found in the archives and in collections with respect to perforations, color and paper.

The provenance of the large sheets is unknown. The sheets, and a few proofs, that I am aware of came from the estate of Dr. Lionel Hartley, a fiscal collector and dealer who died in his 90's about two years ago. He claimed to have obtained the sheets from a New York dealer, probably before the first World War. It is likely that this points to Seebeck. The remaining stocks of other early fiscal issues appear to have been released by the government, or possibly "liberated," during the 1930 or 1940 period. For a few months after a fiscal issue becomes out of date, holders of mint copies are permitted to exchange them for the new issue. It is unlikely that anyone would have had, much less kept, full sheets of 30 stamps of 10 pesos each and not exchanged them. These and other interesting questions might be answered if the original contract could be located.



Fig. 1. The artist's original drawing.

The stamps as finally issued are attractive to a collector. They are large size, the design is attractive, the colors are bright, and the numerals of value are printed in a different color. The specialist can have a field day. Various papers are known. Most were printed on a laid paper with a watermark covering part of most sheets. The watermarks are dated, with the dates of 1886, 1887, and 1888 known. The 1886 watermark reads:

Old
Berkshire
Mills
1886

The stamps are printed, it seems hit and miss, on both the felt and wire sides of the paper. The wire marks of the laid paper are found both vertical and horizontal. Perforations 12, 13½, and 14 exist. This gives many combinations. Just in case the above possible combinations are not enough, there is also a thin wove and a thick wove paper with the thick paper also watermarked. The table indicates the major values known to date. The 10p is shown full size in Figure 11.

This number of varieties certainly lends to the issue a philatelic flavor not had by any other Guatemala fiscal issue. Even the sheets present some variety; the sheet sizes

indicated below are as they were sold. The printing format is not definitely known, but in the case of the 1c and 1p, probably two sheets, more properly panes, were printed at the same time:

1c	3 x 5	5c	12 x 5	10c	12 x 5
20c	12 x 5	1p	3 x 5	5p	6 x 5
		10p	6 x 5		

VARIETIES OF THE 1889-1890 FISCAL ISSUE

Note: The second color indicates the color of the numeral of value.

		LAID PAPER					WOVE PAPER		
		Vertical		Horizontal			Thick		Thin
		P. 14	P. 12	P. 14	P. 13½	P. 12	P. 14	P. 12	P. 12
1c	Brown and blue	U-W		U-W	U-W		U-W		
5c	Green and blue	U-W					U-W		U
10c	Purple and blue	U-W							
20c	Vermilion and blue	U-W-I	U-W			U	U-W		
1p	Orange and red			U-W			U-W		
5p	Blue and red			U-W				U	
10p	Red violet and red	U-W		U-W					

U—Unwatermarked copies known
W—Watermarked copies known
I—Imperforate copies known

Minor varieties exist because of printing on both the felt and wire sides of the paper and the resulting different watermark positions.

All the denominations have the “Hamilton Bank Note Co. New York” imprint in the sheet margins. The 20c also exists in a full sheet with no marginal markings.

The essays and proofs also set off this issue as different from the other fiscal issues. While the total quantity of essays and proofs known is not large, it is larger and more varied than is found in the other fiscal issues. From the illustrations it can be seen that the vignette as used in the final stamps was substantially the same as is in the artist’s drawing. The frame design was modified considerably with respect to the background shading. Frame type I lacks shading around the ornamentation on both sides and as a background to the numeral and denomination of value. Frame type II has the shading at the sides in its final form, and the repeated word GUATEMALA in small letters forms the background for both the numeral and denomination. In the final design GUATEMALA is used only as the background for the numeral. This change in the final background makes the word CENTAVOS or PESOS stand out quite well.

Whether essays or proofs of other designs and colors exist is unknown as no previous listing has been previously published. I cannot help but wonder whether there is still hidden away considerable additional material that would have been “found” had the demand developed. The listing here is merely that of the items now part of the four largest-known Guatemala fiscal collections in the U. S. Any and all additions to the list or account are very welcome. The * in the list indicates those items which are known in multiples and which also are the more common items. A full 1 peso proof sheet of 15 stamps with margin markings is known.

Most readers have probably noticed that there are more questions raised than facts documented and supplied. Most of what I have has come from inference. This is far from ideal, but there is little choice until more information or items turn up.

The International Society of Guatemala Collectors is currently working on Volume II of the *Handbook of Guatemala Philately*. This volume will contain a section on the fiscal stamps. Volume I covering mid-1902 and earlier has recently been published by Robson Lowe, Ltd. of London.



Fig. 2. Frame design I.

Fig. 3. Frame design I
with CENTAVOS 20
CENTAVOS.

Fig. 4. Frame design II.

Fig. 5. Frame design II
with CENTAVOS 20
CENTAVOS. Note that
it is very difficult to
see CENTAVOS.Fig. 6. 5c essay with
the 5p numeral.Fig. 8. Plate proof of
the 5p.

Fig. 7. Vignette die proof.

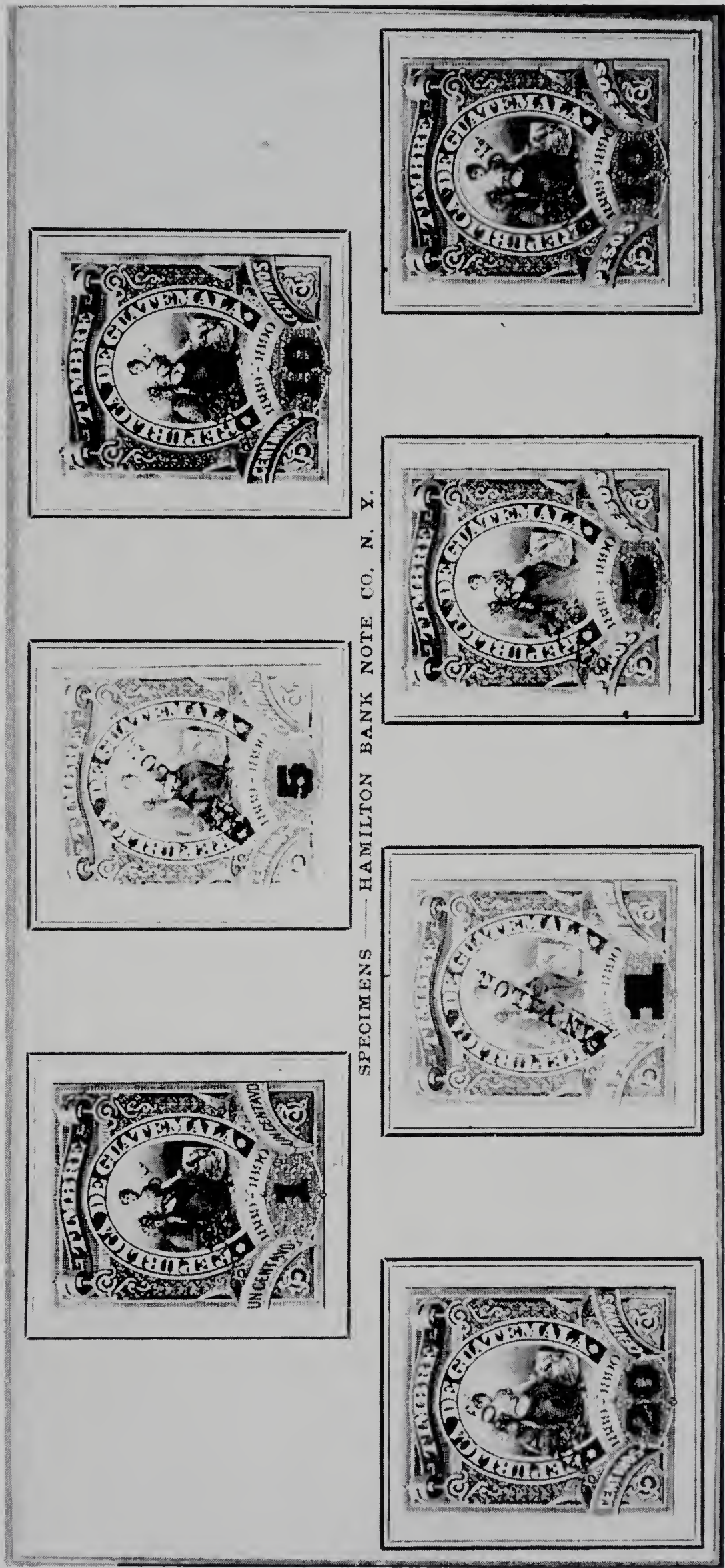


Fig. 10. Set of plate proofs with the SIN VALOR overprint. Note that the 10p has the 10c numeral.



Fig. 9. Plate proof with SPECIMEN overprint.



Fig. 11. Full-size reproduction of the final 10p stamp including the marginal imprint.

Volume I contains considerable information on the essays and proofs of the early issues, but nothing on the fiscal materials or postal stationery. If any reader is able to supply information or items concerning any of the Guatemala fiscal issues from 1868 to date, it still can be included in Volume II. Please contact James C. Andrews, Box 323, Argonne, Illinois 60439.

ESSAYS AND PROOFS OF THE 1889-1890 GUATEMALA FISCAL ISSUE

ESSAYS	** Figure
Artist's black ink drawing on cardboard. 3½ x 4½ inches	1
Frame design I	2
Red violet on manila card stock	
Maroon on manila card stock	
Gray blue on bond paper	
Black on bond paper	
Frame design I with "CENTAVOS 20 CENTAVOS" inserted.	3
Maroon and blue on manila card stock	
Maroon and blue on bond paper	
Frame design II	4
Dark blue on bond paper	
Same, but with a vignette proof trimmed and pasted in the center.	
Frame design II with "CENTAVOS 20 CENTAVOS" inserted.	5
Dark blue on bond paper	
5c Dark green and blue. Final design of frame and vignette but with numeral using type style used for the 5p stamp	6
*10p Red violet and red. Final design of frame and vignette but with numeral using type style used for the 10c stamp	10
10p Same, but overprinted "SIN VALOR" by rubber stamping in violet.	
PROOFS (Plate proofs, except as indicated, of final design and colors)	
Vignette die proofs on India paper on cardboard.	7
Black	
Blue	
Vermilion	

** All illustrations except No. 10 are reproduced here full size.

	PLATE PROOFS (Figure 8)	"SPECIMEN" (Figure 9)	"SIN VALOR" (Figure 10)
1c Brown and blue	x	x	x
5c Green and blue	x	x	x
10c Purple and blue	* x	x	x
20c Vermilion and blue	* x	x	x
1p Orange and red	* x	x	x
5p Blue and red	* x	x	x
10p Red violet and red	x	x	

* These plate proofs are known in multiple copies. They are also the most common of the items listed,

Preparing the Dies for the U. S. Postage Dues, Series of 1894-1930

By Walter A. McIntire

(Photography by the author)

(Concluded from JOURNAL No. 105, Page 8)

The 3c Broken Die

While Mr. Morris was away on vacation, Mr. Lowell Williams of his office kept in touch with him, reporting everything of importance that transpired from day to day.

Obtaining good steel for die making seemed to be quite a problem, especially as regarded the hardening of the die following engraving. In his letter of August 24, 1894, Mr. Williams wrote:

Expected to lay down the N. and P. dies this morning, but Mr. Kennedy did not like the steel we have and was afraid to use it. New dies have been ordered and will be here tomorrow and will make the dies then. The steel was ordered so that Mr. Smillie could get a good piece for the new bank note.

Apparently, in an emergency, they cut pieces of good steel from other dies upon which they were working. In Mr. Williams's letter of August 31, 1894, he said:

Could not cut a piece off of the bank note die that Mr. Smillie is going to use, the pieces do not come large enough, but we cut a piece off of die from the same lot and hardened it. Mr. Meeker and Mr. Kennedy said that it was all right, hardened splendidly.

Due undoubtedly to these conditions, the production of the 3c die became embroiled in a chain of circumstances which was to leave its mark on every 3c due produced during the entire life of this issue.

The die had been engraved early in August and had lain dormant in its soft-steel state until it was hardened on August 18th. At this point some fault in the metal caused it to break, due probably to uneven expansion or contraction during the process of hardening.

In Mr. Williams's letter to Mr. Morris dated August 21, 1894, he discusses this problem, and we reproduce it herewith because of its unusual interest in this connection.

TREASURY DEPARTMENT

Bureau of Engraving and Printing

Washington, D. C. Aug. 21, 1894

Mr. T. F. Morris,

Sir:

Enclosed please find three dry proofs of the Periodical die that you wanted, also National Currency proof to flourish. Mr. Morgan fixed the 10c Ordinary plates according to gauge furnished by Mr. Steinbreuer and the four plates went to press this morning. Delivered the 4c Ordinary and 3c Due proofs to Ass't Chief yesterday with the memo that you made up about the stamps also gave him the red and blue playing card proofs. Mr. Sullivan wants proofs of the 3c Due in another ink, the die is broken and in a clamp and Mr. Cooper was afraid to have it printed yesterday and as Mr. Meeker was away on Monday, also absent today, Mr. C. gave it to Mr. Mason who made a roll and Mr. Brooke laid down the die. Mr. Kennedy is working on the die and says it will be O.K.

Yours, very respectfully,

LOWELL C. WILLIAMS

It is apparent that the bottom segment of the die is wider than the top portion. Perhaps in his letter Mr. Williams simplified the problem a little, for when the roll was

~~Treasury Department,~~

~~Stationery Printing,~~

Washington, D.C., Aug. 21, 1894.

Mr. J. J. Morris,

Sir:

Enclosed please find three dry proofs of the Periodical die that you wanted also National Currency proof to flourish. Mr Morgan fixed the 10th Ordinary plates according to gauge furnished by Mr Steinbrenner and the four plates went to press this morning. Delivered the 4th Ordinary and 3rd Due proofs to Asst Chief yesterday with the memo that you made up about the stamps also gave him the red and blue playing card proofs. Mr Sullivan wants proofs of the 3rd Due in another ink, the die is broken and in a clump and Mr Gooper was afraid to have it printed yesterday and as Mr Meeker was away on Monday, also absent today, Mr C. gave it to Mr Mason who made a roll and Mr Brooke laid down the die, Mr Kennedy is working on the die and says it will be O.K.

Yours, very respectfully
Lowell C. Williams

Williams' letter discussing the three-cent broken die.

made by Mr. Mason, all signs of the break would be in *relief*; and it would be on the *roll*, rather than the later *die*, that most of the corrective work would have to be done. On the soft roll, Mr. James Kennedy was able to remove the lines showing the break, beyond the frame margins, and to work out the tell-tale lines within the area of the design itself.

Then the edges of the stamp below the break were tooled off to even up the width of the design above and below the break-line. In so doing, both the right and left frame lines below the break became so thin as to become almost indistinguishable. After the repairs

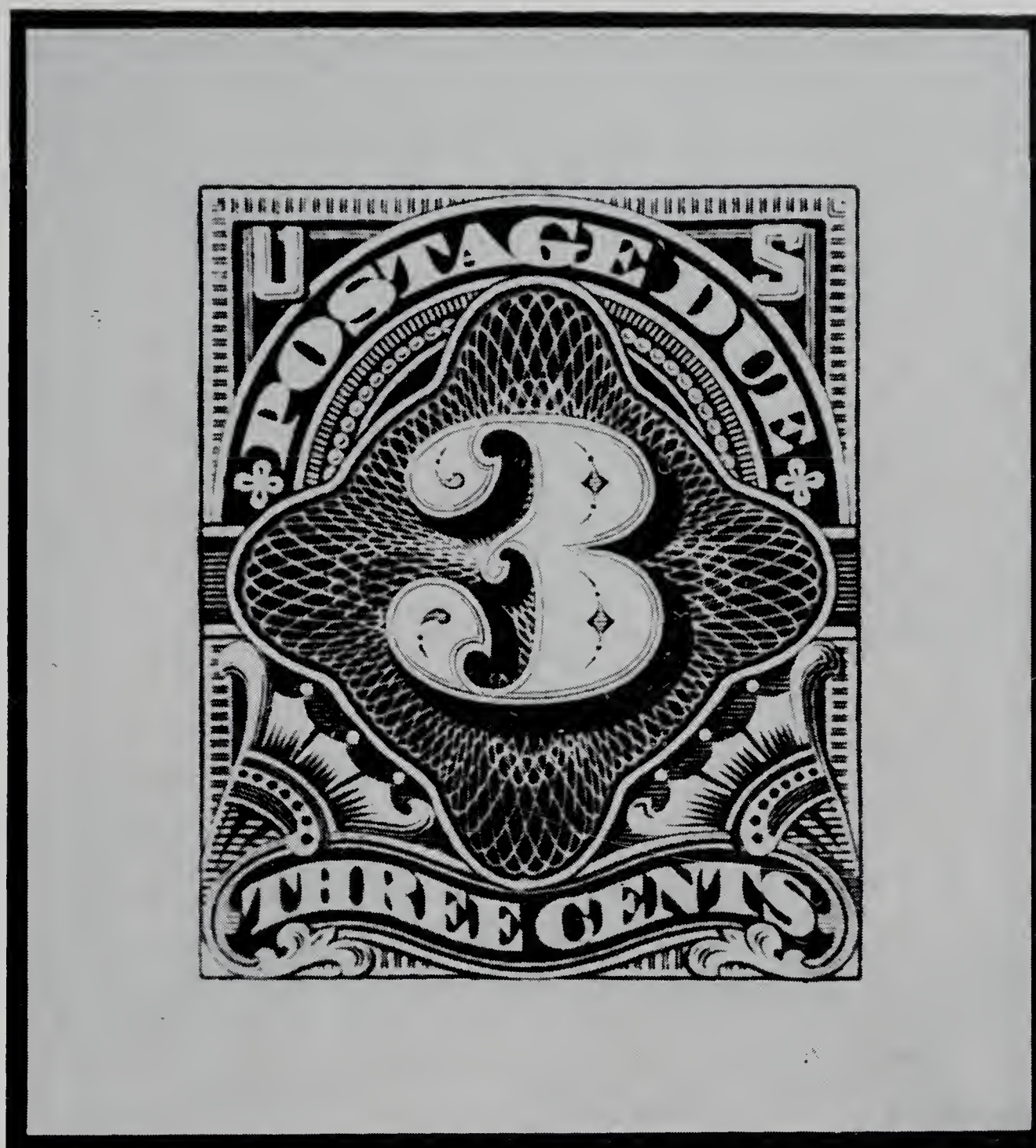


Fig. 12. Photograph of presentation proof from Die 54 before the break.

had been completed, the roll was hardened and used to make a new 3c die, #64. At this point, while the die was still soft, it would have been a simple matter to have engraved complete vertical frame lines from top to bottom, but this was not done and the die was hardened, after cleaning, just as it came from the transfer roll.

Die #64 was subsequently used to make all the rolls used in producing the 3c plates up to 1930, and every plate shows only traces of right and left border lines in the lower area of the stamps, except for certain entries on Plate 5529, where it would almost seem that an apprentice engraver had been given Plate 5529 as a practice project in recutting and retouching some of the missing lines.

When the side frame lines of the relief were shaved down on roll #64, the small triangles at either side of the bottom of the design were reduced in size as compared with the original die.

Remembering that the original Die 54, after breaking, was taken up on a roll, where the evidences of the break were removed, then laid down again as Die 64, taken up again from that die onto another transfer roll, from which all successive 3c plates were made until 1930, it is little wonder that we find that all 3c dues of this series show a broken relief over the E of POSTAGE, except, thanks to our apprentice worker, on some of the entries on Plate 5529.

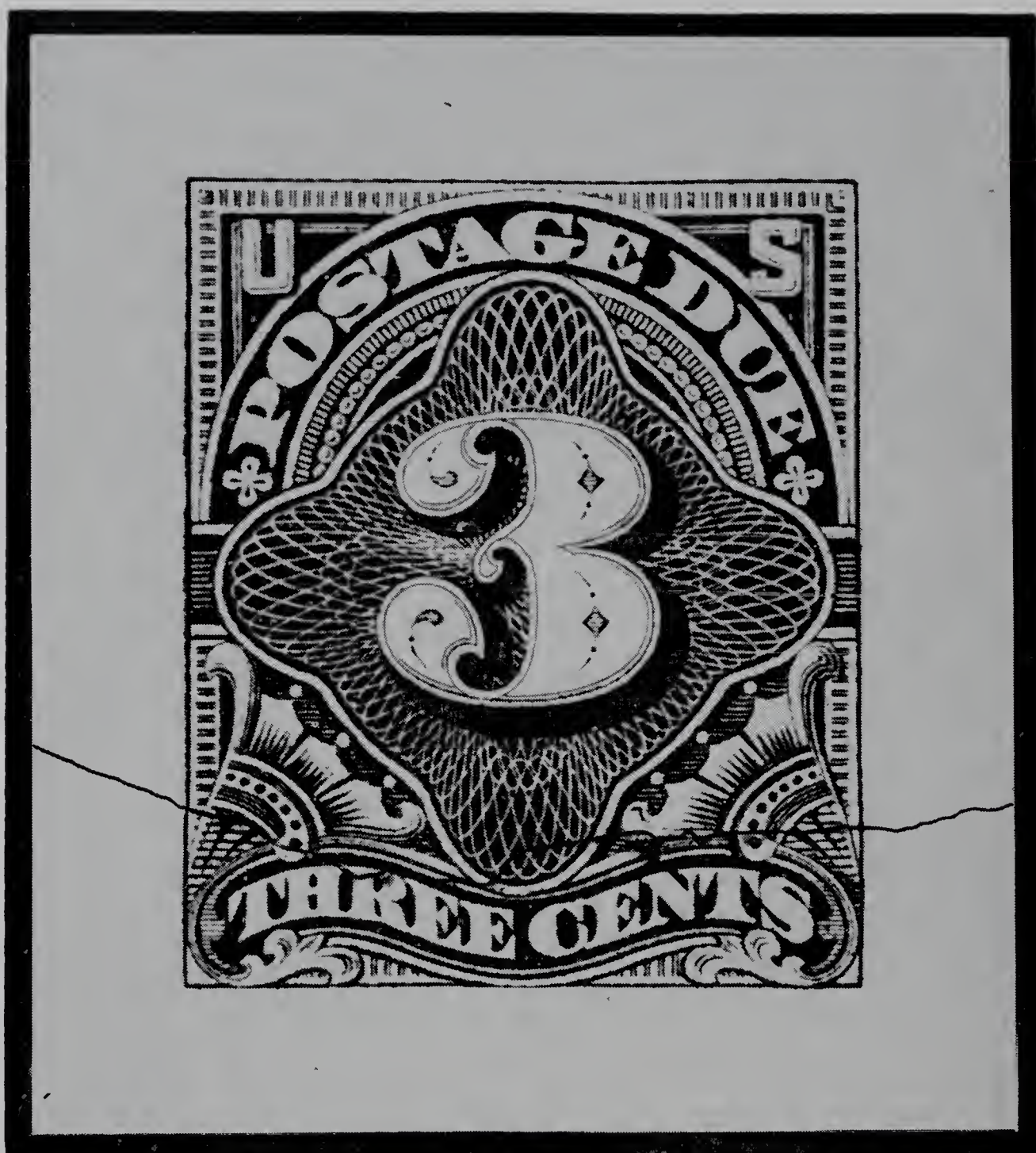


Fig. 13. Photograph of proof from Die 54 after the break.



Fig. 15. Photograph of relief break on all three-cent dues.

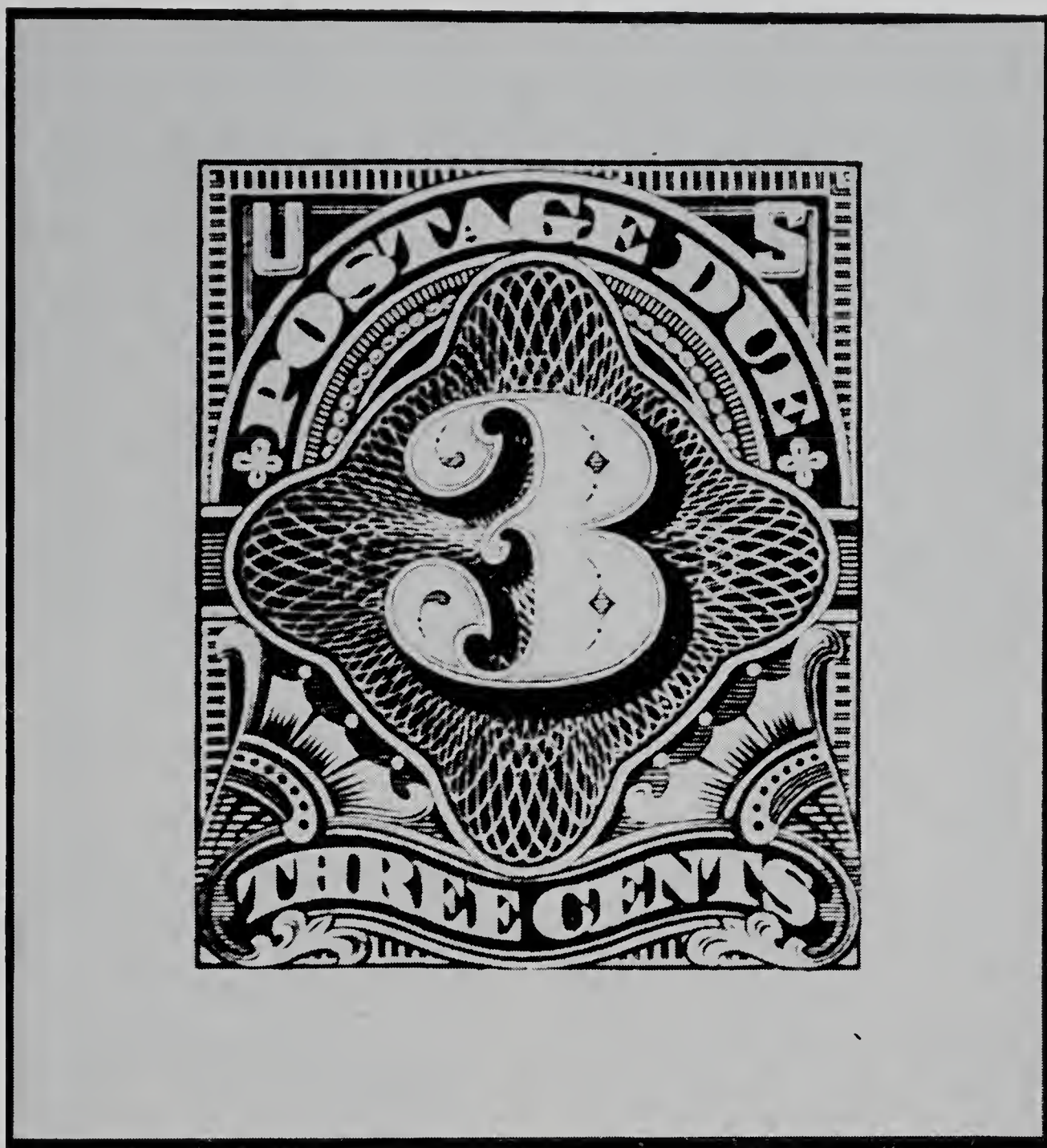


Fig. 14. Photograph of proof from the new Die 64 (from the Braceland collection).

Die proofs of the original die before the break seem to be extremely rare, as no doubt only a few were made for those charged with checking and approving the engraving. Die proofs showing the break are in ample supply. The broken die "in a clamp" must have been an extremely durable die even so, as die proofs for some time afterwards were made from this die and show the break-lines clearly under a glass. My copy of the 3c broken die proof is from the 1904 Roosevelt albums, with the gray paper still adhering to the back, made a full ten years after replacement Die 64 had been made and would have been available for the purpose.

The 5c, 10c and 30c Dies

These dies seem entirely normal in every respect and require no detailed discussion.

The 50c Die

The 50c die posed quite a problem in its execution. The ribbon was completed first, bearing the words of its denomination FIFTY CENTS.

The blank area provided for entering the numeral "50" measured 9 x 9 mm., but the engraver started the "o" too far to the viewer's left and by the time he got over to the



Fig. 16. Plate block number 5529 (from the Babcock collection).

digit "5" and endeavored to complete the ball of the 5, he had already run out of space and was over into the lathework of the background. (Figure 18)

The number of man-hours already spent on the die probably made it too expensive to discard and start over. So it was evidently decided to close up the lathe work, leaving the over-run marks as they were, and depend on the time-honored solution of working from the soft transfer roll.

On a working proof (Figure 20), we see in Mr. Morris' handwriting the instructions to remove these impingements from the soft transfer roll. These instructions were not dated, but we know that the die was hardened on September 4th and the roll was made the next day.

Apparently the right hand did not know what the left hand was doing, for in the meantime, a die proof with the encroaching marks had been officially approved by the Post Office Department on September 1, 1894.

[Before the Bureau began to print our postage stamps, each contractor had a government representative working in his respective plant to handle the orders from Postmasters throughout the country and see to the shipments accordingly. Mr. Davis had been the United States Postage Stamp Agent (hence U. S. P. S. A.) stationed at the American Bank Note Company in New York City, and when the stamp contract moved into the Bureau, he came along, too, and the arrangement apparently continued for a few years thereafter.]

The impinging marks were removed by Engraver James Kennedy on September 6th and the area cleaned up. The roll was hardened the same day.

After all the work required to get the design on this roll into perfect condition, no new die was ever made from it, but it went directly into use in laying down Plate 74, the first 50c due plate. At some point in making Plate 74, the roll apparently became unserviceable,



Fig. 17. Fifty-cent—photograph of ribbon engraved first.



Fig. 18. Fifty-cent—photograph of partially completed die.



Fig. 19. Fifty-cent—photograph of completed die.



Fig. 22. Fifty-cent—photograph taken from Plate 74.

so that still lacking a perfect die, without marks, to fall back on, the whole routine had to be repeated from the beginning.

So another roll was made from the die, which still contained the offending marks, and again Mr. Kennedy repeated his corrective technique to remove them from the roll. When this roll was ready for use, it was employed to complete Plate 74.

And still no new die had been made, even after all the upsets that had occurred with the 50c die. There is no record of more than the one die for the 50c denomination, and



Fig. 20. Fifty-cent—photograph with Mr. Morris' request.

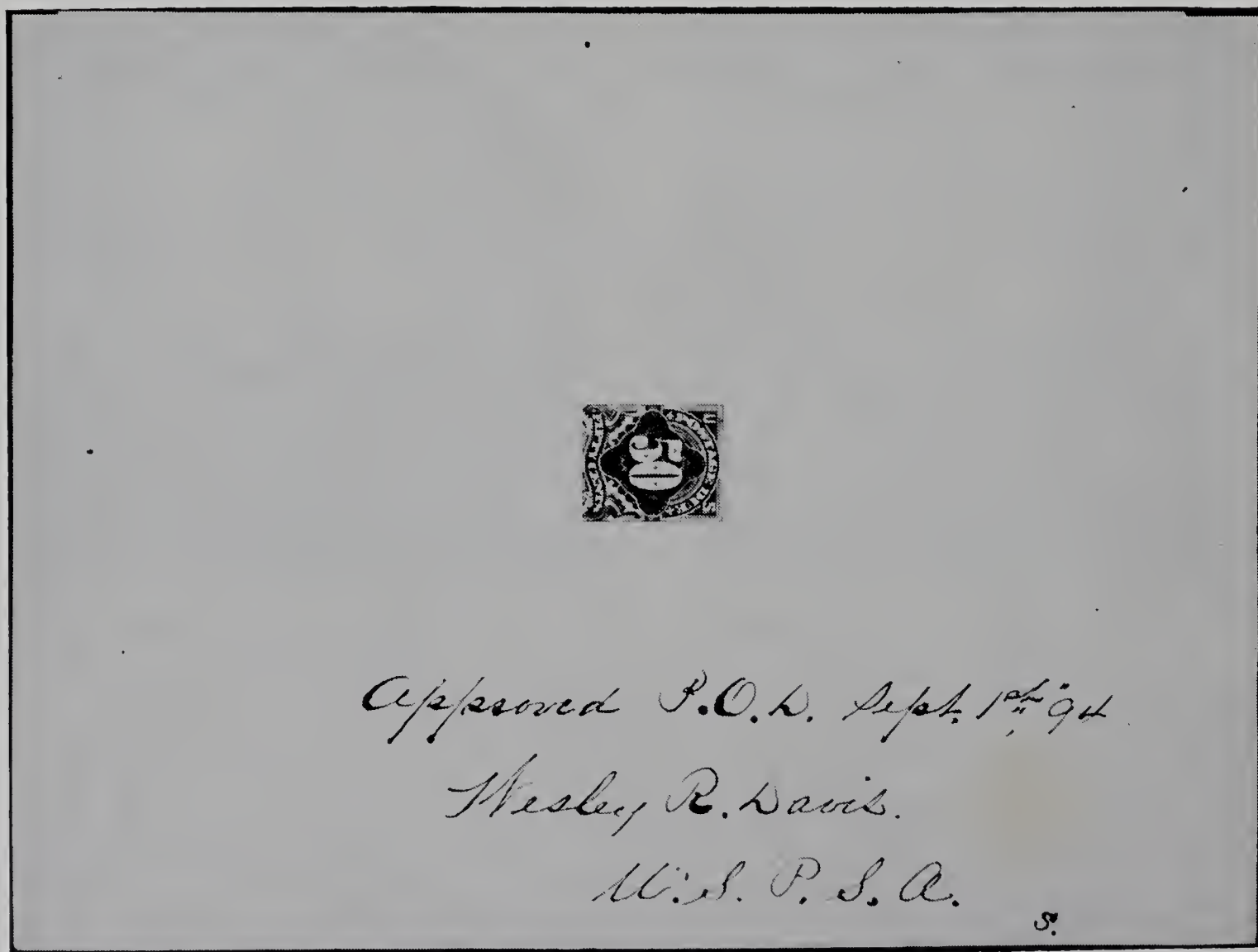


Fig. 21. Fifty-cent—photograph of approved die proof (from the Babcock collection).

we know that this Die 61 contained the impingements in the numeral "5". Therefore no 50c *die proofs* without these marks could exist because no such *die* ever existed. Despite the existence of small proofs free from the encroaching marks, I feel sure that such proofs must have been cut from plate proofs or from unperforated sheets of the first run from Plate 74.

Perhaps it was felt unnecessary to make a new die, as the anticipated demand for the 50c denomination was minimal. Only a total of approximately 400 impressions was taken from Plate 74 during the entire 16 years it was in service.

By 1910, when two new Star plates, with 2 mm. and 3 mm. vertical spacings were needed for the 50c dues, all of the employees who had been acquainted with the 50c die problem back in 1894 were either deceased or had left the employ of the Bureau. Therefore, Die 61, still with its claw marks, was brought out and used to make Roll 675, from which all 50c plates thereafter up to 1930 were produced, each stamp displaying the characteristic marks in the numeral 5.

Many of the illustrations were from specimens loaned the writer by Thomas F. Morris, Jr., and several came from the collections of Edward P. Babcock and J. Frank Braceland, Jr. The remainder were from the writer's own collection. Much of the background material on dies and rolls was kindly supplied by George W. Brett. To all my collaborators I extend my sincere appreciation and thanks for their assistance. A few simulated drawings and all the photographs were made by the author.

ERRATUM

In the fourth line on Page 6 of JOURNAL No. 105, the date should read "July 20th" instead of "June 20th."

In Memoriam

Solomon Altmann EPS C25

It is with deep regret that we report the death on November 7, 1969, of Solomon Altmann, a charter member and long-time director of our Society.

"Sol," as he was called by his many friends, was born on June 7, 1892, in New York City, where he lived the greater part of his life, many years of which were spent in the service of the U. S. Post Office Department. He had many philatelic interests, the chief ones being The Essay-Proof Society and The Collectors Club of New York.

When Sol first became interested in essays and proofs, he worked very closely for some years with the late Dr. Clarence W. Brazer, from whom he acquired a solid understanding of U. S. essays and proofs. Always greatly interested in the background of this material, he became an avid researcher spending hours in the fine library of the Collectors Club.

Utilizing well his fabulous memory, he authored many articles for THE ESSAY-PROOF JOURNAL. Some of the most important of these were: "The Importance of Patent Papers in Relation to U. S. stamps"; "U. S. Stamp Designers and Engravers, A Tentative List," which appeared in 15 issues; "The U. S. Patent Office" in seven issues; "Patent Papers Relating to the Improvement and Protection of U. S. Bank Notes, Postage and Revenue Stamps"; "U. S. Match and Medicine Stamps" (in collaboration with Thomas F. Morris); and a cumulative index of the first ten volumes of the JOURNAL.

Sol was also a very active member of The Collectors Club, where he spent much time updating and indexing the library collections. In 1962, he was named to *The Collectors Club Philatelist* editorial board. In 1964, he was elected to a three-year term as a governor of the Club. When this term expired, he announced that because of his age, he did not wish to be reelected; he believed it would be better for a younger man to serve on the Board of Governors.

(Continued on Page 83)

An Essay-Proof History of The U. S. 1869 Issue

By Fred P. Schueren

(Continued from JOURNAL No. 105, Page 27)

(Photographs by Adrien Boutrelle)

Starting with the higher values we have the first bi-color stamps in the United States.

The Fifteen-Cent Stamp

The fifteen-cent stamp covered the rate for the domestic registry fee as well as the single rate to France, Switzerland, Germany, and Italy by certain routes.

The basic design, as described by the government is:

"Landing of Columbus," after the painting by Vanderlyn in the Capitol at Washington, ornamental scroll work at top and bottom; "U.S. POSTAGE" at top; "FIFTEEN CENTS" at bottom, with numeral "15" underneath. Color: picture, Prussian blue; scroll and ornamental work, light brown.

There are three types of the fifteen-cent stamp. A comparison of the types illustrated will disclose the differences. In Type I, the vignette is framed by a single line which crosses the top of the picture in a straight line. Below the "T" of "POSTAGE" a small white area comes to an apex. This type is generally referred to as "without frame."

About a month after the release of the first design, Type II appeared. Here the picture is enclosed in a border of three lines, the middle one being a thick one. Under the letter "T" of "POSTAGE" this forms a small diamond-shaped ornament. This type is described as "with picture framed," or "with diamond." According to Luff, the reason for the change was that the extra bands of lines around the inside of the frame formed a background for the picture and made less noticeable any slight misplacement of it.

In the re-issue of 1875, a new plate was made for the frame which was similar to Type I except that it was without the fringe of brown shading lines around the central vignette. This is known as Type III.

The May, 1869 issue of the *American Journal of Philately* carried this appraisal:

Fifteen Cents.—Landing of Columbus, blue and brown, reminds us somewhat of the dollar jewelry store, too much fancy work crowded together, still we consider it decidedly the best of the two-colored ones.

In September, 1869, *Mason's Coin and Stamp Collectors' Magazine* commented:

This stamp commences the series of the larger denominations. . . . Now, for a change, through our worthy Post Office Department, and presto, appears a little semi-oval, quarto-octagonal blue picture of Columbus discovering America. . . . We take pleasure in giving the subject of diminutive engraving for the benefit of our foreign cousins, who will be sadly perplexed not to find date or name over or under the narrow little but excellently engraved picture. We think the interesting event pictured out on the fifteen cents stamps occurred about 1492. The view of Columbus and his adherents is in the centre of an elaborately engraved brown frame. Either the stamp is too small for the picture, or the latter too large for the stamp. As a postage stamp we consider the 15 cent article a failure; as a pretty picture for an illuminated ABC book, a decided success.

The designer of this first of the bi-colors was E. Pitcher; James Smillie was responsible for the miniature masterpiece of the vignette; J. C. Kenworthy did the letter engraving; the frame engraving was performed by D. S. Ronaldson.

While the theme of the lower values was to illustrate postal progress in the United States, the higher values in the bicolours were to be of national significance. The fifteen-cent with its engraving of the Landing of Columbus recalled the opening of this continent to the advancement of modern civilization.

John Vanderlyn, the American portrait and historical artist, painted the "Landing of Columbus" in 1839. The government acquired this 12 feet high and 18 feet long canvas for \$10,000 in 1846. It was installed in the Rotunda of the National Capitol. The scene represents the first landing of Columbus and his followers at San Salvador.

Vistus Balch, a portrait and pictorial engraver, used the Vanderlyn painting as his model for an engraving. James Smillie used this engraving as a basis for engraving the stamp vignette. The same picture was also engraved for use as a central vignette on the back of the U. S. \$5 national bank notes (large size). Illustrated here is a die proof similar to that of the National Currency of the period and the reverse of such a \$5 note.



Reverse of \$5 National Bank Note



Die proof. Landing of Columbus

Illustrated are some of the major known types of the fifteen-cent essays:

- Die essay of vignette only, on India paper, die sunk on card.
- Completed die essay, with small numerals, on India paper, sunk on card. Varieties exist on ordinary paper, imperforate; perforated; and perforated and grilled.
- In the Type II design, an essay of the frame only exists with diagonal lines inside the frame.
- Design Type III frame only, without any lines inside.
- The Type III, as adopted in all respects, but in one color, with large numeral "15" surcharged over the stamp. The surcharge comes in a variety of colors.

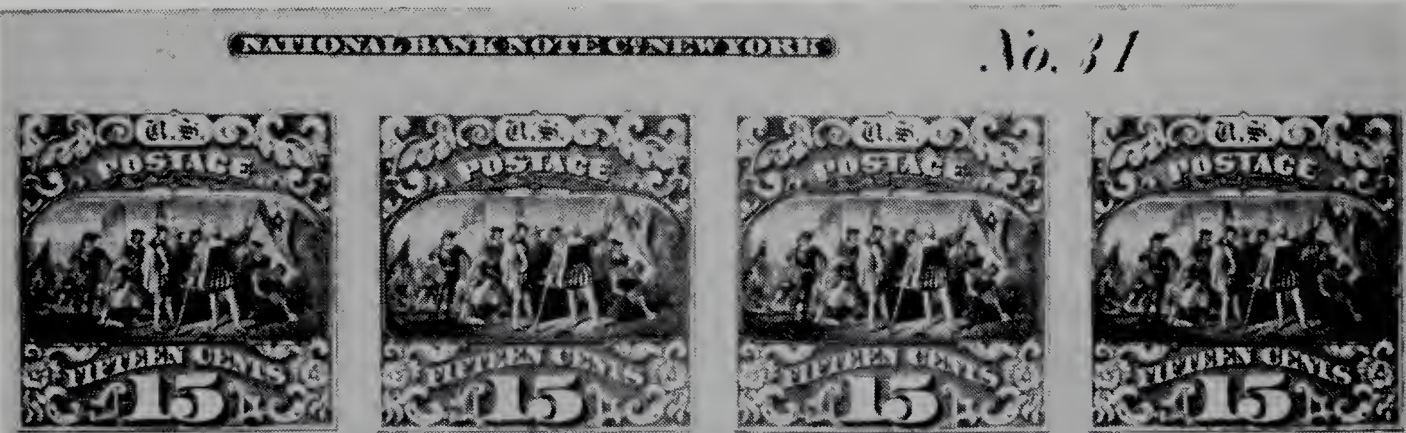
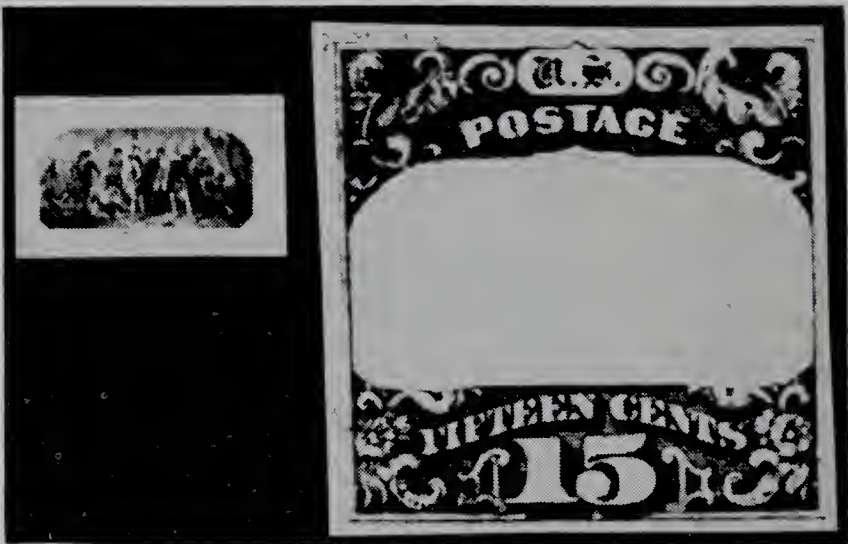


Die essay type I, small numerals (left)

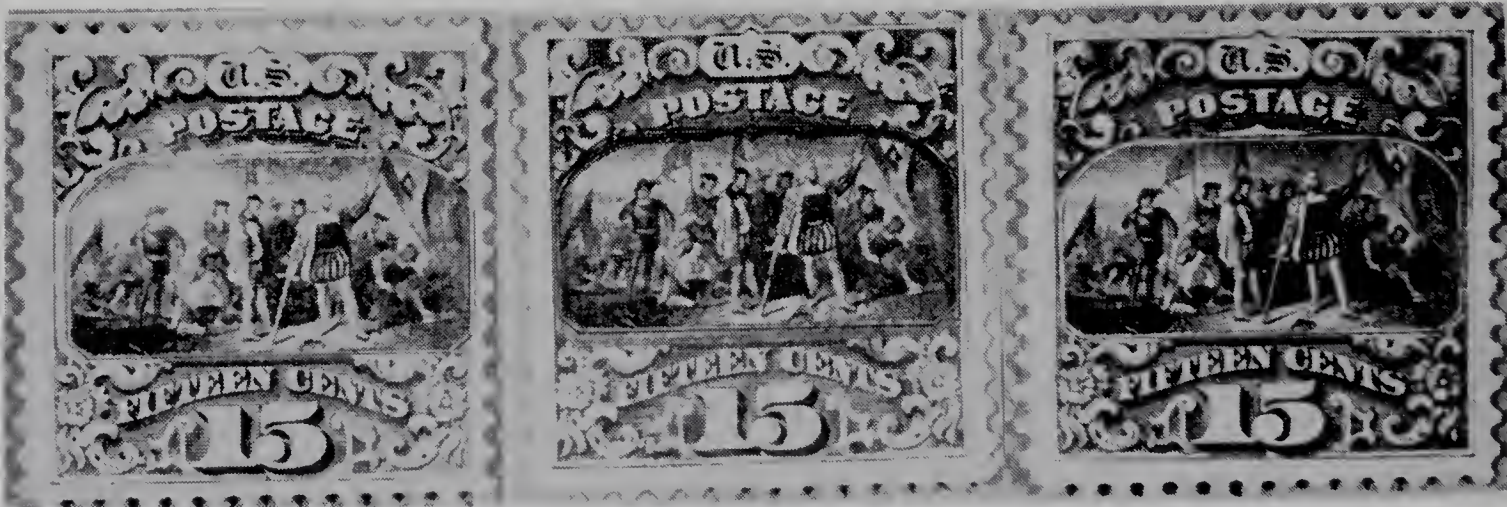
Type III, one color with "15" surcharge (right)

Die essay, vignette only (left)

Die essay, frame only, type III (right)



Type I plate proofs with imprint



Type I

Type II

Type III

The Issued Stamp

It is estimated that 200,000 Type I were prepared and delivered to the stamp agent. Frame Plates No. 19 and 31 and Vignette Plate No. 19 and 23 were used to print this Type I stamp. Illustrated is a plate proof strip showing the position of the National Bank Note Company imprint and the plate number.

The earliest recorded use of the stamp is April 2, 1869.

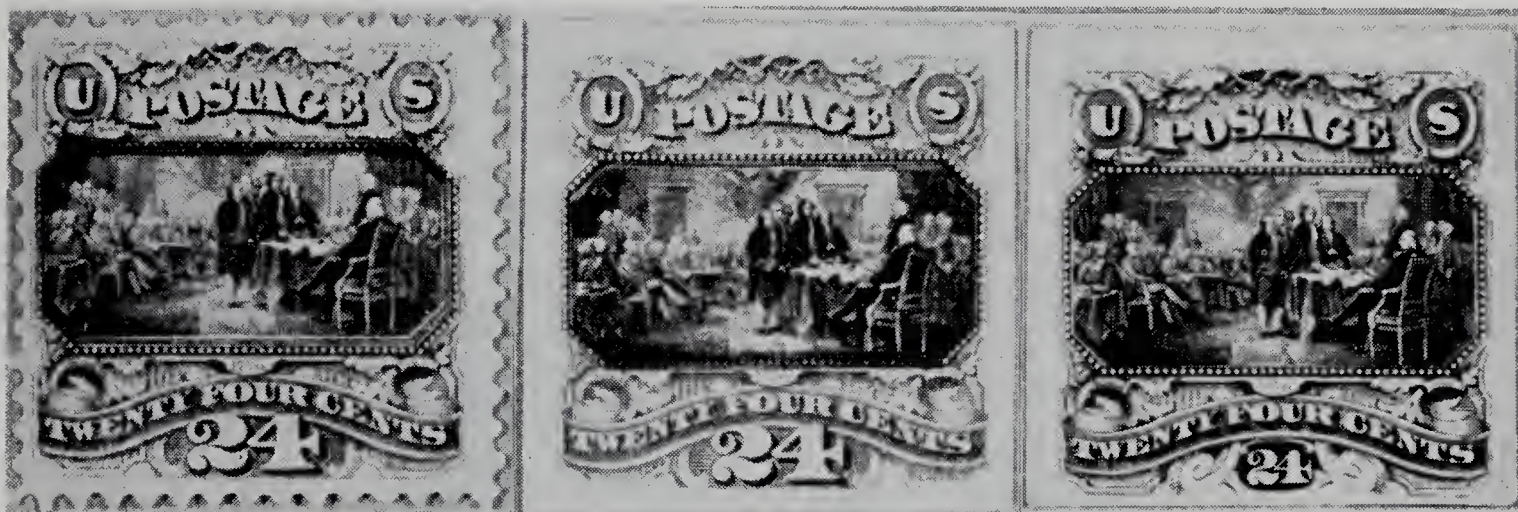
The Type II design's earliest use was May 23, 1869. This stamp was printed from a single Frame Plate (No. 23) and a single Vignette Plate (No. 23). This combination of plates produced the 1,238,940 stamps delivered to the stamp agent. The plates were for 100 subjects each in contrast with the larger units utilized for the lower values.

The 1,981 stamps of Type III prepared for the 1875 re-issue used a new 150-subject plate for the frame, which was similar to the Type I but without the fringe of brown shading lines around the vignette.

The design was again used in the two-cent stamp of the Columbian series in 1892.

The Twenty-Four Cent Stamp

This value was used for heavy domestic mail and to make up certain high foreign rates.



The Issued Stamp

Proof

Essay

The official description of the second of the pictorial bi-colors is:

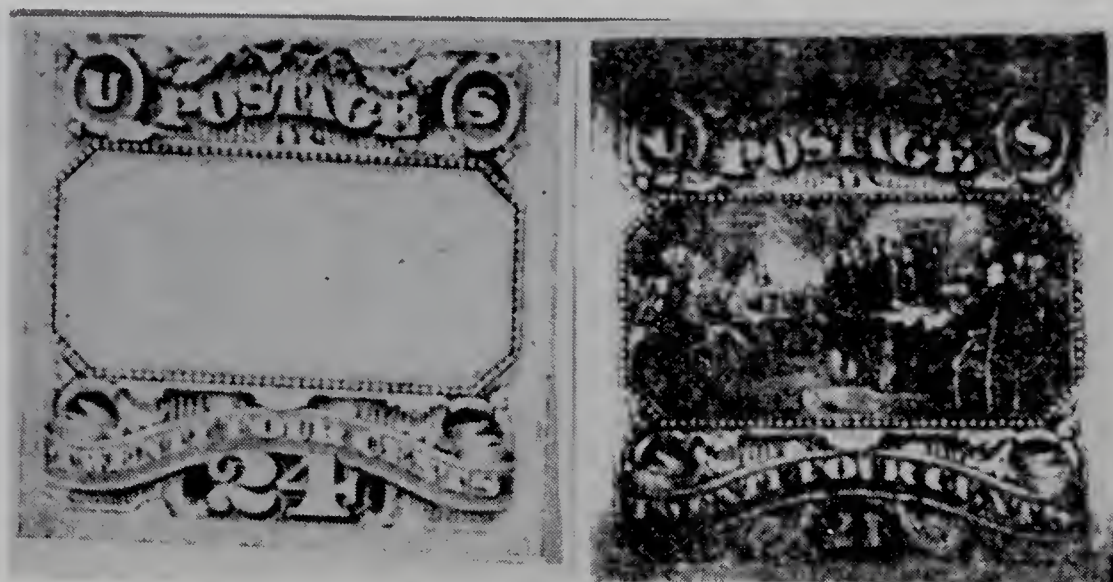
Declaration of Independence, after the painting by Trumbull in the Yale Art Gallery, New Haven, Conn.; ornamental scroll work at top and bottom; "U" and "S" surrounded by circles at upper left and right corners, respectively; the word "POSTAGE" between the two; "TWENTY-FOUR CENTS" in scroll at bottom, with numeral "24" underneath. Colors: The picture, purple lake; scroll and ornamental work, light milori green.

The *American Journal of Philately* continuing its evaluation of the series compares the twenty-four cent design with the fifteen-cent stamp just reviewed, and comments:

The same remarks will apply to this, only a "little more so," it is very poor.

Mason's judgment was similar but a little more lengthy:

This stamp is open to the same objections as the last, excepting in one respect, the date under the representation of the Declaration of Independence, which occupies the centre of the stamp. The picture should have been named directly over or beneath it. It is true, the date 1776 is there, but what does that signify? Strangers, especially foreigners, would stare at the group of stately looking Quakers, and wonder whether they were enjoying a peep of Congress or gazing into the President's House at Washington. The color of the picture is either a purple, lilac or brown, we cannot well designate which, and the octagonal view of the "Signing of the Declaration" is surrounded by a highly ornamented green frame, lettered and figured appropriately.



Essay of frame only (left)

Essay on tinted paper with bands of shading added (right)



Essay block of four



24c vignette on obsolete bank note

The same designers and engravers who produced the microscopic engraving for the fifteen-cent value also produced this miniature gem of line engraving. Clarence Brazier in the April 1940 issue of *The Collectors Club Philatelist* recorded:

On this stamp, the vignette, only $\frac{3}{8}$ of an inch by $\frac{3}{16}$ of an inch wide, Smillie engraved all the forty-two persons, and with the aid of a magnifying glass one may even recognize on the proofs the six principal figures, though the engraved head of each is smaller than the head of a pin.

Continuing the theme of the higher values, the design of the twenty-four cent stamp—the Signing of the Declaration of Independence—implied the consecration of the nation's vast area to the protection and enforcement of the inalienable rights of all men.

A comparison of an essay with the proof of the final design will show the numerals 2 mm. instead of 3 mm. high and on a smaller tablet ornamented differently.

Essays were prepared on India paper, cardboard, and tinted paper with the design in black. They were also submitted bi-colored with the center and frame printed separately and built up. Some were prepared and overprinted with bands of shaded lines above and below the vignette. A die essay of the frame only is illustrated.

This stamp was printed from Frame Plate No. 20 and from Vignette Plates Nos. 20 and 24 in a similar plate arrangement as the fifteen-cent stamp.

April 7, 1869 was the earliest recorded day of use of the 235,350 stamps prepared and delivered.

(To be continued)

In Memoriam

(Continued from Page 77)

Of all his writings, he probably received the greatest satisfaction from the series "United States Tax Paid Revenue Stamps 1868-1879," which appeared in the 1967 volume of *The Collectors Club Philatelist*. By a unanimous decision of the Awards Committee, it was acclaimed the best article to appear in that volume. The CCP Medal for 1967 was subsequently presented to him at the annual awards dinner.

We all have lost a good and valued friend, and philately has lost one of its greatest workers.

K.M. and F.F.

Chester A. Smeltzer

The death of the Society's Honorary Member, Chester A. Smeltzer, on January 7, 1970, was deeply felt by all who were privileged to know him. Chester Smeltzer was one of the founders of our Society and its first president. We honor him for his interest, guidance and dedication during his presidency in laying the foundation for the Society's later success.

His exemplary character brought him high praise from the people of his home town of Ramsey, New Jersey. He held the distinction of serving as Police Commissioner, Mayor and Freeholder, representing his district in the County of Bergen. In his literary pursuits, he held the distinction of writing the history of the Town of Ramsey.

Among his business associates he bore the name of "Mr. Vanilla," being one of the leading importers of vanilla beans. Such interest occasioned his many trips to the island of Madagascar.

Chester Smeltzer was a dedicated philatelist who also held a deep interest in the art of bank note engraving. He built up solid collections of U. S. postage issues, essays

(Continued on Page 86)

History of a Bank Note Printer Bradbury, Wilkinson & Co., Ltd.

(Concluded from JOURNAL No. 105, Page 36)

7. Bradbury Wilkinson at the turn of the century

A major matter occupying the attention of Bradbury Wilkinson during the 1890's and early 1900's was the use of a process for printing banknotes which became widely known as the "Austrian System." It has long since been forgotten but should not be dismissed as some passing fancy since it was employed by the Company for some large and important contracts, in particular those for the Norges Bank and the Bank of Brazil. The originators and sole users of the system were the Imperial and Royal Court and State Printing Offices in Vienna for the printing of the Austrian Government currency notes, and *Baron de Fock* appears to have been instrumental in bringing it to the notice of Bradbury Wilkinson and interesting his Chairman, *Mr. Robert Wilmot Wilkinson*, sufficiently to go to Vienna and see the process for himself. Mr. Wilkinson was greatly impressed with this first hand demonstration as well as with the very kind reception which the Imperial Printing Office accorded him, and negotiations for exclusive use of the system outside Vienna by Bradbury Wilkinson were opened immediately.

Precise details of the Austrian System are not now available. It involved the use of specially manufactured inks and fibre paper, and one of the prime conditions for its success was a well-executed engraving which should be printed direct from the steel plate in a colour possessing certain chemical properties and protected by an overprinting in another colour which could not be removed without spoiling the note. The combination of these colours with the peculiar fibre in the paper was believed to preclude the possibility of reproduction of the note by hand presses. The peculiar chemical qualities of the colours also prevented the reproduction of the engraving by the Anastatic or any other transfer process and the fibre of the paper could not be bleached without destroying the note. The composition of the colours remained a secret and fibre paper was made at only one factory, the Neubrucker Papier Fabrik owned by *Mr. E. Musil* of Vienna and under the control of the Austrian Government.

Negotiations were quickly concluded and Bradbury Wilkinson were granted a concession to use the system under certain conditions, one of which was that all the inks and the paper must be imported from Austria. The granting of the concession to Bradbury Wilkinson received wide publicity in London in "The Times," "The City Review" and the "Money Market Review" in September 1895, the latter heading its article "An Unforgeable Bank Note."

The system was successfully employed on some large and important contracts for some ten years but it inevitably inflated Bradbury Wilkinson's prices for completed banknotes to the extent that the Company were unable to quote attractive prices in competition with other security printers using normal banknote paper and inks and customers were not always willing to pay the higher prices for the sake of the additional security claimed for the process.

In 1905 *Mr. Musil* offered to sell to Bradbury Wilkinson the "system, all necessary explanations and items . . . for all countries of the world with the exception of Austria, Hungary and Germany." In other words, Bradbury Wilkinson would buy the secret formulas for the paper and ink manufacture and so eliminate the expense of importing these articles. For some reason *Mr. Musil* seemed anxious to sell and in fact accompanied his offer with a threat that, if B.W. were not prepared to buy, he would consider withdrawing the concession.



Obverse and reverse of 100 Bolivianos note of the Bank of Potosi

Bradbury Wilkinson thought his price excessive and whilst they were considering the matter, the Norges Bank (one of their largest users of the system) precipitated matters by advising that the great increase in consumption of their banknotes over the preceding few years had prompted them to review their printing costs and that they felt that continued use of the system was excessively expensive. This was no doubt a factor in Bradbury Wilkinson's eventual decision not to buy the System from *Mr. Musil*, and there is no evidence that they suffered thereby. On the contrary, customers all over the world seemed content to accept notes printed on normal banknote paper at the more economical price.

In 1898 it was decided to open an office in Paris and to exhibit a showcase at the Paris Exhibition of 1900. The establishment of the office created some difficulties with the French Authorities at the time who did not appear to understand that, being a private Company working under English Joint Stock Companies Act, an annual balance sheet was not normally published. In an effort to simplify matters B.W. offered to launch a new Company under French law with a nominal capital but, in the event, the office was opened without recourse to such an arrangement. Bradbury Wilkinson's showcase took its place at the Exhibition and in fact secured a Grand Prix, a fact which the Company proudly announced in red type on its letter heads for some years after. The Grand Prix certificate awarded to Bradbury Wilkinson is in itself a fine example of engraving of the

period and has been preserved in the Company's archives. Apart from this the Paris office was not a profitable venture; at the end of 1899 it showed a loss of £1,000 and was closed in 1901. It had at least provided a useful *pied-a-terre* during the Exhibition.

Throughout its history Bradbury Wilkinson has had many faithful servants who have spent a whole lifetime in the Company's service. More will be heard of them as these 'Stories from the Past' proceed. One of the earliest of them was *Mr. George Phillips* who had presided at the presentation to *Mr. Robert Wilmot Wilkinson* recorded in our last instalment. He was among the first of the Company's employees nominated as a shareholder shortly after Incorporation, and on his retirement in 1894, when he was awarded an annuity, he had given over 50 years faithful service, having joined Bradbury and Evans some twenty years before Bradbury Wilkinson became a separate organisation.

Business continued to increase by leaps and bounds and it is not surprising that even the larger premises at 25/27 Farringdon Road became inadequate to cope with all the orders placed with the Company. The receipt of the Mexican Postal contract in 1899, involving the production of very large quantities of letter cards, envelopes etc., aggravated the situation and further premises were acquired at 43 Farringdon Road which immediately backed on to the rear of those previously taken over in Saffron Hill. This was very convenient in that iron connecting bridges were built between the two buildings, converting them virtually into one factory which was used initially for the printing of Postal work.

W. E. CURTIS.

In Memoriam

(Continued from Page 83)

and proofs of newspaper issues, and the Atlanta issues; he was one of the few members who held blocks of the Atlantas, including the 1847 issue. His collections also embraced stamps of Madagascar, Great Britain and French Colonies, including artists' proofs, as well as Continental currency.

He was a generous contributor to the welfare of the Society and for many years provided substantial yearly awards for the best article appearing in the Society's JOURNAL.

Chester Smeltzer enjoyed an abundant and full life, marred only in his later days by the passing of his wife, Mary, who shared with him his interests and social life.

The members of The Essay-Proof Society desire to honor the memory of this good and valued friend.

T.F.M.

Robert Pratt Made Fellow of Royal Philatelic Society

Robert H. Pratt, the BNA Editorial Consultant of THE ESSAY-PROOF JOURNAL who has done yeoman work on the Society's forthcoming catalog of British North America essays and proofs, has been made a Fellow of the Royal Philatelic Society of London. Our first vice-president thus joins a considerable number of distinguished EPS members who have been similarly honored.

Warren R. Bower, who has written extensively on U. S. postage dues for THE ESSAY-PROOF JOURNAL (No. 97, p. 3 and No. 104, p. 171) has received the Best-in-Show plaque at TWINPEX 1970, sponsored by the Twin City Philatelic Society of Minneapolis-St. Paul. Mr. Bower prefers to verify theories and conclusions about the postage due proofs and shades of the 1879-93 issues with stamps on dated covers, and it was for such a study that he won the recent award.

Twenty-sixth Annual Convention of The Essay-Proof Society, 1969

Minutes of the Convention

President Jackson called the Annual Convention to order at 2:00 P.M. Saturday, November 1, 1969, at the Sheraton Hotel, Philadelphia, Pa. At his direction the Secretary read the Convention Call.

The President appointed a Credentials Committee which reported a quorum existed, whereupon he declared the Convention open for business.

The Secretary was directed to read the minutes of the 1968 Convention. Upon motion duly made and carried these minutes were accepted as reported in THE ESSAY-PROOF JOURNAL No. 101, page 30.

The President appointed a Nominating Committee with Walter McIntire, Chairman, to nominate candidates for the expired terms on the Board of Directors.

After a few words by the President, the reports of the Secretary, Treasurer, Editor and the Auditing, Finance and Catalog Committees were read. Upon motion duly made and carried, these reports were accepted with thanks.

The Nominating Committee presented the following slate of Directors for the term expiring 1972. Sol Altmann, Ethel B. McCoy, Kenneth Minuse, Albert H. Higgins. After asking if there were any further nominations from the floor and having heard none, the President declared the nominations closed. On motion duly made and carried the Secretary was directed to cast a single ballot for the nominees; thereupon they were declared elected to the Board of Directors for the term expiring 1972.

The Annual Convention was then opened for general business. Again there was a discussion to try to improve our JOURNAL, which resulted in some very good suggestions.

The following Resolution was adopted:

“Resolved that SEPAD 1969 be thanked for providing a room for our Annual Convention and their general hospitality.”

This Resolution having been adopted, the Secretary was directed to notify the Associated Stamp Clubs of Southeastern Pennsylvania and Delaware (SEPAD) of this action.

All business having been completed, the President adjourned the Annual Convention and announced that Mr. George Brett would now give a lecture on “The Engraving and Making of Proofs at the Bureau of Engraving and Printing,” during which color slides would be shown. The lecture was enjoyed by the many who were present.

KENNETH MINUSE, *Secretary*

Report of the Secretary

For the third consecutive year your Secretary is glad to report a gain of ten new members and three new subscriptions. While this is a modest gain, it is at least a step in the right direction and does indicate that with a little more effort by all of us our membership can be increased.

The cost of publishing the JOURNAL and our operating expenses are increasing all the time so it is absolutely necessary, if we want to stay financially solvent, for us to mount a drive for new members.

The enumeration of membership at the date of this report is:

Net membership June 30, 1968	272
Gains (New members)	32
Losses (Deceased)	2
(Resignations)	10
(Dropped from the Rolls)	10
Net membership June 30, 1969	282
Non-member subscribers, June 30, 1968	21
Gains	3
Non-member subscribers, June 30, 1969	24

The list of non-member subscribers indicates the high esteem in which our JOURNAL is held both here and abroad. The majority of subscribers are leading libraries.

The following is a list of those who secured new members during the period covered by this report:

Falk Finkelburg	3
Barbara Mueller	3
Sol Altmann	2
Mrs. Rae D. Ehrenberg	1
Alvaro Bonilla-Lara	1
Dr. Glenn E. Jackson	1
Glenn Smedley	1

The great majority of new members secured by the Secretary was the result of unsolicited inquiries.

The sale of back issues of our JOURNAL was again quite satisfactory, as shown in our Treasurer's Report. Without the income from this source and the contributions received we could very well be in financial trouble. We again call your attention to the fact that our supply of back issues of the JOURNAL is diminishing. More numbers each year are no longer available and others are in very short supply. Members needing back numbers to complete their sets or for other purposes should get in touch with the Secretary without delay to avoid disappointment at a later date.

We again call the attention of our membership to our regular monthly meetings held at the Collectors Club, 22 East 35 Street, New York, on the second Wednesday of each month at 8:00 P.M. except during January, July and August. The reports of these meetings in our JOURNAL, while necessarily short, do give some idea of the wealth of material exhibited and discussed. It is difficult to understand why more members do not attend these meetings, particularly those residing in the New York Metropolitan area, all of whom receive monthly notices of the meetings.

If we could build up a greater attendance, we would feel more inclined to invite out-of-town members and non-members to come to New York to exhibit and discuss their material.

Report of the Editor

For yet another year, our relatively small society has managed to publish four issues of a giant among philatelic publications, thanks largely to the same few workers who have shouldered the burden in the past. We welcomed Mr. Fred P. Schueren to the ranks of our authors; his series on the 1869 issue is in the old traditions of The Essay-Proof Society. At this time I should like to remind our members that 1970 marks the centennial of the first stamps of the "Bank Note" series. An essay-proof study of its origins would be a fitting addition to JOURNAL pages.

Thanks are in order to a handful of faithful workers, whose names are apparent in the Table of Contents of any issue, who made possible publication of at least one solid numismatic article each quarter. As Mr. Morris continually emphasizes, we must continue to supply nourishing numismatic fare to our new recruits who are adding strength to the Society.

As usual, I must press for a continuing flow of good, original studies and articles in both our fields of interest. Latin American essays and proofs have been neglected the past few years; we could certainly use articles on this material in particular, but anything on any field of U. S. or foreign is always welcome.

I have publicized each quarterly issue of the past year with releases in three weekly, one twice-weekly and two monthly philatelic publications as well as three numismatic publications. However, I believe even more publicity could be gained by the institution of two projects which I have advocated in previous reports. I very strongly urge the development of an award certificate to be furnished exhibition promoters for the best exhibit in our field. The United Postal Stationery Society, U. S. Cancellation Club, American Topical Association and Society of Philatelic Americans among others have followed this policy successfully for years. Also, I again urge the development of an educational essay-proof slide program.

I am happy to report that beginning Jan. 1, 1970, our printer, the J. W. Stowell Printing Co. and its Mr. Moran, have worked out an accelerated publication schedule, which will take two weeks off the old one. The advantage of this lies in the fact that I will be able to include more timely articles, releases and notices which otherwise would be "old" news by the following quarter. Also, advertisers will be able to use copy with a time value, as there will be only three weeks between ad deadlines and mailing dates.

As usual, I wish to commend Mr. Minuse and Dr. Jackson for their services and encouragement and all other officers and members who have made the JOURNAL possible.

BARBARA R. MUELLER, *Editor*

Report of the Catalog Committee

After quite a few years of work the copy for "The Revised Catalog of the Essays and Proofs of British North America" is in the hands of our printer and should appear sometime this Winter.

The catalog will be a bound book with a hard cover and will contain over 4,000 different listings and about 400 illustrations of essays and progressive die proofs, all of which will be priced.

The chief purpose of this catalog is to bring attention to our Society and to try to bring some order out of the present chaos which now exists in the description of this material in auction catalogs and the writing of philatelic articles about the fascinating and beautiful examples of the designers' and engravers' artistic skill.

KENNETH MINUSE, *Chairman*

Report of the Treasurer

BALANCE SHEET, JUNE 30, 1969

Assets:

Cash in Banks:

First National City Bank of New York	\$ 957.52	
The New York Bank for Savings	1,800.00	\$2,757.52

Total Assets \$2,757.52

Liabilities:

Dues Received in Advance \$ 15.00

Surplus: 2,742.52

Total Liabilities & Surplus \$2,757.52

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED JUNE 30, 1969

Income:

Membership Dues (1968-1969)	\$2,678.35
Subscriptions	205.00
Advertising	659.50
Contributions	245.00
Sale of Journals (Back numbers)	567.02
Bank Interest	91.69
Miscellaneous	.30

Total Income \$4,446.86

Expenses:

Printing	\$2,839.40
Photo-engravings	684.39
Editor	600.00
Postage	225.39
Convention Expense	74.73
Miscellaneous	95.49

Total Expenses \$4,519.40

Loss from Operations \$ 72.54

STATEMENT OF CASH RECEIPTS & DISBURSEMENTS

FOR THE YEAR ENDED JUNE 30, 1969

Cash on Deposit—July 1, 1968	\$2,845.06
Receipts applicable to the Current Year	\$4,416.86
Dues Received in Advance (1969-1970)	15.00
	4,431.86
	\$7,276.92
Disbursements (as per Statement of Operations)	4,519.40
Cash on Deposit—June 30, 1969	\$2,757.52

Report of Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society Inc., for the year ended June 30, 1969, and finds them, in our opinion, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1969, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

CONTRIBUTIONS 1968-1969

Edward M. Bakwin	\$ 10.00	Barbara R. Mueller	\$ 5.00
Albert P. Bantham	10.00	Col. Robert H. Pratt	10.00
Adrien Boutrelle	5.00	C. Dewar Simons	5.00
Richard McP. Cabeen	15.00	Marcus W. White	5.00
Fred Capossella	5.00	Rudolf F. Wunderlich	50.00
Herman Eisele	5.00	Clinton B. Vanderbilt	5.00
F. Gerald Firth	15.00	Romeo J. Routhier	5.00
Vincent G. Greene	5.00	Gaylord P. Wilcox	10.00
Julian F. Gros	5.00	Virgil Winkler	10.00
Herman Herst, Jr.	10.00	Fred P. Schueren	15.00
Philip P. Little	5.00	Falk Finkelburg	5.00
Mrs. Ethel B. McCoy	5.00	Dean Irwin Griswold	10.00
Walter A. McIntire	5.00		
Jack E. Molesworth	10.00		\$245.00

We must again express our gratitude for the continued contributions from these loyal members who over the years have helped to keep our Society in a healthy financial condition.

Report of the Finance Committee

The report of our Treasurer indicates the Society is in good financial condition. Operations for the year ended June 30th show that we came through the year with a slight deficit. This is more than offset by the large number of photographs and cuts which will be used in forthcoming issues.

The Treasurer's report will also show we were again able to add \$300 to our savings account during the year. It is likely this amount can be augmented during the year ahead.

To continue the Society's successful journey, we must endeavor to increase the membership roll to offset the dropouts which occur. I can think of no other solution than by providing our philatelic and numismatic readers with material of such unusual interest that members of other organizations will desire to attain such additional knowledge in their respective fields.

Our Secretary has been most successful in carrying through the sale of past issues of the JOURNAL, and these funds have given us a cushion for taking care of the increased costs of printing and cuts. These past issues are a veritable bible of knowledge on both subjects of philately and numismatics, proving the importance of scholarly monographs; but more importantly it remains also for us to continue to be in the forefront of such achievement.

Reading an authoritative article with no illustrative material to go with it, or even a limited number of descriptive cuts to tell the story, provides little incentive to the interested reader; it soon becomes drab and uninteresting. When a story is well illustrated, it becomes a vehicle of greater interest. Our Editor is fully aware of such appraisal and I hope the members will approve and that she be given sufficient latitude, within limits, to continue such a program. In this way the JOURNAL will continue to retain the standard of excellence it has long enjoyed.

I can think of no better way of expressing the thanks of the Finance Committee to our Editor and to those who have carried on the work of the JOURNAL over the past year than to express its gratitude to each and every one who has shared in the work of producing the Journals during the past 12 months.

THOMAS F. MORRIS, *Chairman*

Report on George Brett's Lecture at Annual Convention
MAKING PROOFS TODAY AT THE BUREAU OF ENGRAVING
AND PRINTING

Mr. Brett's slide-illustrated lecture was divided into three parts:

1. Organization of the Bureau of Engraving and Printing.
2. Present sequence of actions in stamp designing and printing.
3. Making die and plate proofs.

According to Mr. Brett, the Bureau of Engraving and Printing is presently headed by Director James A. Conlon, assisted by Deputy Director Donald C. Tolson. Eight designated "offices" comprise the major organizational segments and of these, the Office of Engraving and the Office of Manufacturing are of direct interest to the stamp collector.

In the Office of Engraving, headed by Reuben K. Barrick and his assistant, Richard M. Bower, are the following numbers of artists and engravers in the Designing and Engraving Branch:

three designers and two apprentices
four picture engravers and two apprentices
four letter engravers and one apprentice
two die sinkers

In addition, this Branch has one plate printer who pulls all the intaglio proofs.

Suggestions for new stamps and designs accrue in the Post Office Department's Division of Philately. They are added to the agenda each time for the periodic meetings of the Postmaster General's Citizens Stamp Advisory Committee. Mr. Brett explained the routine followed from PMG approval of a subject through designing, engraving, and finally stamp production.

He also described present-day proofing and some of the problems encountered in the process. The primary problems today result from the extensive use of multicolor and the requirement of the Post Office Department that the proofs be as close to the final production-press-printed stamps as possible. To do this, ordinary stamp paper is used in pulling die and plate proofs. Special techniques have been developed to obtain excellent registry between the several intaglio dies that may be required for a single stamp or to correctly represent the offset lithography and indirect intaglio impressions.

P.S. The speaker got carried away with his subject and had to be pushed out by the next group scheduled for the room!

Report of Society Monthly Meetings

By KENNETH MINUSE, *Secretary*

Meeting of June 11, 1969. Present were: Mrs. Ehrenberg, Messrs. Altmann, Boutrelle, Feldman, Finkelburg, Gros, Jackson, Minuse, Morris and Tannenbaum.

Mrs. Ehrenberg showed a fine group of essays and proofs of the U. S. Officials, among which were trial color proofs of each of the nine Departments made from the original dies; these included some large and some small die proofs, also plate proofs on India and on card in various colors. Complete sets of small die proofs of the 1903 and 1915 issues were shown to explain the colors in which the stamps were issued (Executive-carmine, State-green, War-rose, Navy-ultramarine, Treasury-brown, Justice-purple, Interior-vermilion, Agriculture-yellow and Post Office-black). Also displayed were an essay in green of the Executive Department inscribed "EXECUTIVE DEPT" instead of "EXECUTIVE;" trial color essays of the 1c, 2c, 3c and 90c values of the Post Office Department showing vignettes of portraits instead of numerals; a trial color perforated essay of the 2c value of the Navy Department; and a strip of six with imprint and plate number of the Navy Department in black on stamp paper.

Julian Gros exhibited a volume of beautiful U. S. proofs which included trial color large die proofs of the 1908-09 issue of the 5c and 2c values; large die proofs of the National Bank Note issue of 1861-62 with Specimen impressions; the 1894 large die proofs and the small die proofs of the 1908-09 issue.

By ERNEST C. WILKENS

Meeting of February 11, 1970. Present were Mrs. Ehrenberg, Mrs. McCoy; Messrs. Boutrelle, Bruce, Finkelburg, Feldman, Gros, Holton, Irey, Jackson, Lapidus, Wilkens and Wunderlich. Our guests were Mr. Finkel and Mr. Fendler.

Ernest A. Kehr treated the large number of members and guests present to an evening of "philatelic reminiscence" beginning with his early days with the American Bank Note Co., on through his work as organizer, adviser, and publicist of philatelic activities. From his early association with designers and engravers, he said, grew his appreciation of stamps as works of art. Mr. Kehr used a large autograph album to illustrate his anecdotes. Begun at the time of the 1939 Worlds Fair and kept up for the succeeding 30 years, the book contained signatures, stamps, and artists' drawings from all over the world—all associated with the design, production, or collecting of postage stamps. The signature of Juan Peron prompted Mr. Kehr to speak of his visit to the Casa Moneda in Buenos Aires where, with some difficulty, he found the then-new Giori press in use by the Argentine government for stamp printing. Mr. Kehr believes that it was his reports of this press to Alvin Hall of the Bureau of Engraving and Printing that led to its adoption by the Bureau.

Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

Members Admitted

1169	McGarrity, Lt. Raymond B.	1174	Robbins, Louis K.
1170	Faries, Belmont	1175	Stein, Paul von
1171	Shonaker, Frank A.	1176	Bower, Donald L.
1172	Bagby, Danny M.	1177	Lymburner, Richard H.
1173	Leak, Clifford	1178	Torres, Dr. David

Applications Received

1179	Lapidus, Leo, 154-30 58 Road, Flushing, N. Y. 11355 (No Specialty) by Falk Finkelburg
1180	Eaton, Don, Jr., 2643 E. Admiral Place, Tulsa, Okla. 74110 (19th Century U. S. Essays) by Kenneth Minuse
1181	Christian, Lynda G., 23 Fredana Road, Waban, Mass. 02168 (19th Century U. S. Proofs) by Kenneth Minuse
1182	Weldon, Rev. James L., P. O. Box 135, Dunsmuir, Calif. 96025 (Essays and Proofs) by Kenneth Minuse
1183	Stone, Bruce, 4465 Douglas Ave., Apt. 14J, Riverdale, N. Y. 10471 (U. S. 19th Century) by Kenneth Minuse
1184	Silver, Philip, 149 Clarkson Ave., Brooklyn, N. Y. 11226 (U. S. and Uruguay Air Mails) by Rae D. Ehrenberg
1185	Berg, Dr. Paul K., P. O. Box 42, Staten Island, N. Y. 10310 (U. S. Postal Cards) by Kenneth Minuse
1186	Orzano, John, 124 Awixa Ave., Bay Shore, N. Y. 11706 (France) by Kenneth Minuse
1187	McDonald, W. H., 26 Meadowglade Cres., Willowdale, Ont., Canada (Paper Money) by Vincent G. Greene
1188	Lange, John, Jr., Root Road, R.D. 2, Ballston Spa, N. Y. 12020 (U. S. 3c 1851) by Kenneth Minuse
1189	Howard, Mrs. Margaret A., P. O. Box 2163, Sunnyvale, Calif. 94087 (Dealer, Revenues) by Kenneth Minuse
1190	Veffer, Jack, 199 Haddington Ave., Toronto 12, Ont., Canada (Canadian Paper Money) by Vincent G. Greene
1191	Grunin, Louis, 1 Trinity Place, Spring Valley, N. Y. 10977 (U. S.) by Kenneth Minuse
1192	Affleck, C. J., 34 Peyton Street, Winchester, Va. 22601 (Numismatics) by Barbara Mueller
1193	Romanelli, Joseph, 507 Woodhaven Road, Utica, N. Y. 13502 (General Collector) by Kenneth Minuse
1194	Baron, John F., P. O. Box 723, Lynnwood, Wash. 98036 (Indian States and Revenues, Collector-Dealer) by Kenneth Minuse
1195	Finkel, Richard A., 5746 Aylesboro Ave., Pittsburgh, Pa. 15217 (Belgium, Netherlands, Luxemburg) by Glenn E. Jackson

Deceased

CH42	Smeltzer, Chester A.
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Resignations

1059	Craig, Dr. Richard L.
1133	Stratton, Frank B.

Change of Address

1086	Cilley, Donald L., to 8815 Tanglewood Trail, Chagrin Falls, Ohio 44022
1149	Vance, Robert A., Jr., to 388 Atwood Drive, Yuba City, Calif. 95951
261	Glass, Sol., to M. L. Seiden Tower of Hope, 880 N.E. 69 Street, Miami, Fla. 33138

Enumeration of Membership

Members reported in JOURNAL No. 105	281
Gains	10
Losses	3
Net membership in this JOURNAL No. 106	288
Applications received	17
Non-member subscribers	27

EPJ Author Designs New Zealand Stamps

New Zealand's 1970 definitive issue was designed by five artists chosen from 88 competitors who submitted 333 designs. Two of the winners were women—Miss E. Hunter and Miss Eileen Mayo. Miss Mayo will be remembered as the designer of several of the animal stamps in Australia's regular series of 1959-64. She also authored authoritative comments on wood engravings and wood cuts for JOURNAL No. 78. Her New Zealand designs feature fish, moths, and sea horses.

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1970 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, October 14, 1970, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary.*



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5. **LIBERTAS.** 1 Fr. pale blue, corner block of four, with private perforations. Long sheet margin, imperf one side. \$28.80
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